CRITICAL APPROACHES TO NEPALI LANGUAGE, LITERATURE, AND CULTURE

DR. NAWA RAJ SUBBA

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HAMRO IDEA

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Preface

Nepal's language, literature and culture are diverse and deep. Not only the geography of the mountains, hills and Terai, but the consciousness they carry has also made our cultural soul unique. Amidst this diversity, Nepali language and literature have been constantly changing – sometimes in the form of oral tradition, sometimes through writing, criticism and research. Based on this consciousness, the book "Nepali Language Literature and Culture: Criticism and Research" has been prepared.

Literature is not an isolated practice. It is a mirror of society, history and culture. Just as a sketch of the surrounding geography is found in the stream of a river, in the same way, in Nepali literature, we find the social transformation, ideas and aesthetic consciousness of the ages. This book has tried to encompass the same from an academic and analytical point of view.

The articles in the first volume are research that delves into the depths of literature, culture, and philosophy. The study that begins with the conceptual foundations of Eastern and Western literature reveals our thought traditions in a comparative way. It covers topics ranging from the psychological healing journey of poetry to the Limbu oral tradition, from Mundhum to Dalit consciousness in an intellectual way. These articles are not only literary criticism but also delve deeply into social and historical contexts.

The articles in the second section focus on the intellectual journey of the distinguished writers of Nepali literature. The book delves into the life, thoughts and creative contributions of many Nepali writers including Bal Krishna Pokhrel, Banira Giri, Dev Kumari Thapa, Parshu Pradhan, Ganesh Rasik, Ramman Trishit and Prem Binod Nandan. The works of these writers reflect the internal conflicts, cultural identity and human sensitivities of Nepali society.

The main purpose of this book is to bring criticism and research together. Often, in our academic tradition, criticism is limited to an

emotional or theoretical level, and only to research data. But here an attempt is made to combine these two perspectives to create a bridge between 'opinion and evidence'.

In preparing the book, I have tried to combine a variety of sources, texts, and oral evidence. Whether studying the mythological elements of Limbu Mundhum and Palam from an ethnocultural perspective, looking for historicity in the etymology of local linguistic forms, or looking at the evolution of Dalit consciousness from a sociological point of view—each chapter presents a different perspective. These diverse perspectives are expected to make Nepali literary studies more inclusive, critical and interdisciplinary.

Ultimately, this book is not a conclusion. It is a dialogue between the writer, the reader and the society. Criticism is not static; It's a moving process of thought. Our myths, languages, compositions, and consciousness can always take on new meanings. Through this, the book does not indicate any final truth, but it indicates a direction of constant searching.

This book is inspired by strong admiration over the Nepali language and culture. This piety is not just concentrated on the old glory but also on the new interpretation. We must have the strength to comprehend, challenge and re-invent our traditions in order to live through them. This is courage criticism, and this is the spirit of research.

This book is believed to be a source of inspiration for readers, researchers and literature lovers. It is not only expected to broaden the scope of Nepali literary study but also help to understand the nature of Nepali consciousness.

Author's Note

The process of preparing this book was long and challenging. The more vast and diverse Nepali literature and culture are, the more complex it is to study them. When I started this work, the objective was only one – to explain the deep connection between Nepali language, literature and culture in an investigative way.

In the articles in the first volume, I have tried to explore the meaning and consciousness of the cultural layers of Nepali society. Subjects such as the Mundhum, Palam, Tibetan influence, and vernacular history illustrate how diverse and deep our literary thinking is. These studies remind us that literature is not just a world of words; it is also a reflection of our social existence.

My view of the writers included in the second volume is grateful. They have enriched Nepali literature with their words, thoughts and sensitivities. Bal Krishna Pokhrel's intellectualism, Dev Kumari Thapa's story-power, or Banira Giri's self-exploration expressed in poetry – all these show a different dimension of Nepali consciousness.

The material used in the writing of this work is compiled from a variety of sources—from published texts, magazines, interviews, and oral traditions. I have tried to strike a balance between fact and interpretation so that the book provides not only a collection of knowledge but also a point of view.

What I have experienced while writing this book is that the study of Nepali literature is still in its infancy in many places. Not enough importance has been given to our locality, oral traditions and alternative voices. This book is an effort of trying to fill that vacuum.

Acknowledgments

I wish to give a grateful testimony of my personal gratitude to the highly respected teachers, colleagues, friends and readers who have escorted, directed and advised me throughout this preparation and writing course of this book. Their ideas, recommendations and comments inspired me to think and edit my work continuously.

I would also like to give credit to Canva.com and Flaticon icon by Meaicon, which was used in designing the cover of the book and chapter and gave it an appealing look.

I would like to thank everybody who has made this work successful either directly or indirectly.

Part-1

Conceptual Foundations of Eastern and Western Literature: A Comparative Perspective

Abstract

This paper examines the conceptual premises of the Eastern and Western literature and assesses the ideological, theoretical, and aesthetics differences and similarities between the two prominent literary traditions Eastern and Western literature. The aim of the study is to show the interrelationship between the theoretical bases such as Oriental rasa, riti, rhetoric used in Nepali literary criticism and Western literary ideologies such as realism, existentialism, psychoanalysis, postmodernism and Marxism. The article adopts a qualitative framework and uses a textual analysis primarily and a theoretical comparison secondary. This research shows that while the Eastern tradition views literature as the integral beauty of feeling and emotion, the Western tradition understands it as linked to human experience, social structure, and transformation of consciousness. It has been concluded that the coordination of both traditions has broadened the scope of Nepali literary criticism.

1. Introduction

Every society's conscience is expressed in literature. It entertains and shapes people's thinking, culture, and time. Because of this, different civilisations have varied opinions on literature's meaning, form, and value. Among them, the main two streams are Eastern and Western Literary Traditions (Shrestha, 2051). In Oriental literature, especially in the tradition of

Sanskrit literature, concepts such as *rasa, riti, guna, alankara* and *suggestion* have been considered the soul of literature. The idea of seeing literature as a medium of self-realization and aesthetic experience is central to this tradition. Gurus such as Acharya Bhamaha, Dandin, Mammata, Vishwanath have defined literature as the artistic unit of sentimental sentences. In Western literature, however, the meaning of literature has changed over time (Joshi, 2054). From the imitative theories of Plato and Aristotle to Romanticism, realism, Marxism, psychoanalyticism, existentialism, and postmodernism, literature seems to be associated with the struggle of human consciousness, the transformation of society, and the search for existence.

The author's main argument here is that it is not possible to understand literature from the same angle. Both Eastern and Western perspectives reveal different dimensions of literature. The Eastern approach delves deeper into experience and beauty, while the Western approach seeks meaning at the level of society, politics, and psychology.

The purpose of this study is to critically compare the theoretical underpinnings of these two traditions and to clarify their relevance in Nepali literary practice.

2. Research Methodology

This study is based on a qualitative research framework. The purpose of the study is to re-examine the conceptual foundations of Eastern and Western literature from an investigative point of view. Textual analysis and comparative analysis have been used as the main methods (Gautam, 2064). The article's arguments, explanations, and theoretical examples are considered primary sources as the main material. In addition, other critical works—such as E.B. Shrestha (2051), Kumar Bahadur Joshi (2054), Krishna Gautam (2064), Govindaraj Bhattarai (2064), and Yagya Prasad Upadhyaya (2075)—have been referenced as secondary sources.

The following steps have been adopted in the course of data collection and analysis:

First, Eastern and Western doctrines were structured separately and listed their basic principles.

Second, the similarities, differences, and interactions between these

theories were identified.

Third, an analytical commentary has been made on the impact and use of these concepts in Nepali literature.

The method used in this research attempts to understand the theoretical depth of thought through textual analysis. Therefore, this study is not empirical but theoretical.

3. Theoretical Framework

The theoretical basis of this study is a comparison between two major streams—the Eastern and Western literary traditions. These two traditions present different approaches to understanding the meaning, purpose, and value of literature. Oriental literature is mainly based on Sanskrit literature, with the main focus being the Ras theory (Shrestha, 2051). Dandi and Mammata argue that the soul of literature is the unity of words, meanings, qualities, figures of speech, rituals, and rasas. The meaning of literature in Western literature has developed historically (Joshi, 2054). Ideas that began with the imitation theory of Plato and Aristotle brought anthropocentrism into focus in the Renaissance and consciousness, society, and ideology in the modern period. Postmodernism questions all structures and claims to truth (Bhattarai, 2064).

The theoretical basis of this study is a comparison between two major streams—the Eastern and Western literary traditions. These two traditions present different approaches to understanding the meaning, purpose, and value of literature.

Oriental Doctrinal Tradition

Oriental literature is mainly based on Sanskrit literary theory. At its core is the aesthetic experience. Acharya Bhamaha has said, "Poetry is the harmonious combination of word and meaning." Dandi and Mammata argue that the soul of literature is the unity of words, meanings, qualities, figures of speech, rituals, and rasas.

It is clear from the views of these acharyas that literature in the Oriental view is not a social document, but an artistic and aesthetic transformation of emotions. Its purpose is to taste—that is, the process of the reader experiencing self-satisfaction through art.

Western Theoretical Tradition

In Western literature, the meaning of literature has developed historically. Since Plato and Aristotle's imitation theory (mimesis), ideas have changed the way people think about religion in the Middle Ages, anthropocentrism in the Renaissance, and awareness, society, and ideology today.

Classicism and Romanticism combine art and emotion; realism shows society and life as they really are; Marxism is concerned with the struggle between classes and the structure of the economy; psychoanalysis tries to figure out the conflict between the conscious and unconscious mind; existentialism is about freedom and the need to survive; and postmodernism questions everything that is thought to be true.

The author interprets these theories as products of their time, society, and collective consciousness, rather than viewing them as uniform or fixed. He presents literature not as a static structure, but as a dynamic system that has continually evolved through history.

In short, the theoretical framework of this study is based on that approach—the search for a dialogue between Eastern aesthetic artistry and Western rational-social consciousness.

4. Basic Elements, Development and Usage of Eastern and Western Literature

Literature is not just writing, it is a reflection of people's thoughts, feelings and the consciousness of society. In this intellectual journey of consciousness, two major traditions—Eastern and Western literature—have played a fundamental role in the structure and meaning of literature. The two traditions share a common purpose of exploring the depths of human experience, while standing in different cultural contexts.

a) Basic Elements of Oriental Literature

Eastern literature is particularly rooted in the Indo-Sanskrit tradition. Its central goal is to see literature as a medium of self-realization and beauty. The tradition has mainly its theoretical underpinnings related to rasa, ornamentations, qualities, rituals, suggestion, and Dharma.

(i) Rasa Theory

Ras theory is the soul of Sanskrit literature. It is believed to have

originated from Bharatamuni's Natyashastra (2nd century BCE). According to Bharata, "Rasa is the blissful experience that arises from the combined effect of *vibhava, anubhava* and *commercialism*." Rasa is the ultimate goal of literature, which gives spiritual and aesthetic pleasure to the reader (Shrestha, 2051).

Acharya Abhinavagupta, while elaborating on this theory, has said that the experience of rasa is the common consciousness awakened in the inner mind of both the writer and the reader. In this sense, literature is a medium of self-realization.

(ii) Figures and Qualities

Acharyas such as Dandi and Bhamaha considered 'Sandaurya', the beauty of language to be the main element of literature. Bhamaha said, "Poetry is a harmonious combination of words and meanings." This shows that there is a need to balance both form and content in literature (Joshi, 2054).

Figures of speech make a literature beautiful, while virtue adds depth to it. For example, in Kalidasa's Meghdoot, the "cloud" is not just a character, but a medium of emotion—it is the combined beauty of rasa, embellishment, and symbolism.

(iii) Style Theory

Acharya Vamana of the Riti Siddhanta has said, *"Riti: Naam Kavyaatma"* — that is, style is the soul of poetry. In the Oriental view, the beauty of writing is not only the linguistic structure, but also its internal rhythm, meter, and symbolic power (Shrestha, 2051).

(iv) Theory of Consonants or Sounds

The theory of sound propounded by Acharya Anandavardhana and Abhinavagupta stated that beyond words and meanings, there is an "implied meaning" in which the real power of literature lies. It presents literature not just as a means of communication, but as a mystical search for meaning.

(v) Moral and Spiritual View

Oriental literature developed on the base of religion, morality, and self-balance. There are many popular works such as Ramayana, Mahabharata, and Gitanjali present artistry and spirituality at the same time. This shows that the end goal of Oriental literature is the experience of enlightenment, moral, and liberation.

(vi) Development and Use of Oriental Literature

The writing and its development of oriental literature began with the Vedic hymns and the Upanishads. Then the masters of poetics, rhetoric and rasa shastra gave it a systematic form of literature. Poets like Laxmi Prasad Devkota, Bal Krishna Sama and Madhav Ghimire have followed this 'Sandaurya', aesthetic tradition in modern Nepali literature.

Devkota's poems "Shakuntal" or "Pagal" shows a wonderful combination of cuisine and rasa. Devkota's statement "Literature is the poetry of life" (Shrestha, 2051) is a reiteration of the Oriental perspective.

b) Basic elements of Western literature

Western literature has its roots in the ancient Greek philosophical tradition. Plato and Aristotle considered interesting idea called "mimesis" to be the basis of literature. But in every era, new currents redefined it—classicism, romanticism, realism, Marxism, psychoanalysis, existentialism, and postmodernism in the west.

(i) Mimesis

According to Aristotle's Poetics (350 B.C.), "Literature is an imitation of life, but not a literal replication; It's an imaginative reconstruction. Countering Plato's negative view, he described art and literature as means of knowledge and catharsis (emotional purification) (Joshi, 2054).

(ii) Classicism and Romanticism

Classicism is a traditional style that focuses logic, discipline, and old rules in the works. It influenced in Europe until the 17th century. But by the 18th century, Romanticism had established the style of emotional freedom and imagination. William Wordsworth said, "Poetry is the spontaneous overflow of powerful feelings"—it is a claim of emotional freedom in Western literature (Joshi, 2054).

(iii) Realism and Naturalism

In the industrial age of the 19th century, literature changed into the mirror of society. Realism depicted real forms of life. This view was developed by the works of Balzac, Tolstoy, and Dickens. Naturalism deepened this idea, presenting man as a result of environment and circumstances (Gautama, 2064).

(iv) Psychoanalytic Theory

Beginning with Sigmund Freud's (1900) The Interpretation of Dreams, this stream considers literature to be an expression of the unconscious mind. According to Freud, literature is a symbolic form of the writer's repressed desires and desires. Jung (1933) considered it to be a reopening of the collective unconscious and ancient symbols (Bhattarai, 2064).

(v) Marxist and existentialist views

Marxism links literature with class struggle and production relations. Karl Marx and Engels wrote, "Literature is a reflection of social consciousness. In the Nepali context, Yagya Upadhyaya (2075) considers Marxism to be a form of "literary resistance".

Existentialism, on the other hand, made individual freedom and decision the center of literature. Jean-Paul Sartre and Albayer Camus argued that the meaning of life is created by the individual himself.

The feminist voice or feminism or feminism against the second class of women in the society has entered not only in the social and political spheres but also in literature. Many feminist writers have played an important role in changing society through literature by advocating for women's dignity and ideals. Today, issues of human rights, reproductive rights, child rights, safe motherhood have empowered feminist voices. There is a situation where literature influences society or society influences literature.

vi) Postmodernism

Postmodernism emerged after World War II. The ideas of Derrida, Lyotard and Foucado rejected the concept of 'the only truth' and 'definite meaning'. Derrida's Deconstruction said—"Every meaning is dissolvable." Itar Bahadur Rai's "Lilalekhana" in Nepali literature is the use of this perspective (Bhattarai, 2064).

vii) Development and Use of Western Literature

The development of Western literature is a constantly changing history.

In the Greek era there was philosophical and beauty; Religion and morality dominated the Middle Ages; The Renaissance brought human-centered consciousness; Modernity gave freedom of scientific reasoning, and postmodernism gave freedom of multiple interpretations.

Its influence is evident in Nepali literature. Realism and Marxism brought social consciousness in Nepali stories and poetry after the Second World War. Devkota's "Muna Madan" and Parshu Pradhan's songs in "Gaucha Geet Nepali" show class conflict and questions about society. After that, postmodern consciousness introduced Nepali writing into a new debate (Gautam, 2064).

5. Analysis and Discussion

The perspective of the goal of the literature in East and West is not similar. Lenses of Eastern literature emphasizes beauty of the content and self-realization, while Western literature focuses on society, reason, and consciousness.

But both have the same purpose—to artistically present the truth of human life. In the Oriental view, literature is an instrument of spiritual salvation; In the Western view, it is a means of social transformation. The combination of these two perspectives has made it possible to develop a holistic consciousness in modern Nepali literary criticism (Shrestha, 2051; Joshi, 2054; Bhattarai, 2064).

Although both Eastern and Western literature consider literature to be an expression of human consciousness, there is a profound difference within its center. While the Oriental view emphasizes beauty, feeling, and taste, the Western view prioritizes the dynamic relationship of society, the individual, and ideas (Shrestha, 2051; Joshi, 2054). In Oriental literature, elements such as rasa theory, rhetoric and rituals are considered to be the soul of literature. In Western writings, realism, psychoanalyticism and Marxism focusses the realistic portrayal of life and society (Upadhyaya, 2075). Reading these two different types of literature side by side shows us that literature is more than just a conversation about beauty. It's also a conversation about thought and awareness. Both of these points of view, though, have an effect on Nepali writing and literature, even Nepali literary review. (Gautam, 2064).

It is not possible in this short article to mention all theories or arguments or concepts. Other opinions not mentioned here are equally important in the literature. The basic principles or arguments mentioned are timely, but not free from criticism. Life and the world are favorable, but they are not able to satisfy everyone. Yet, if these theories had not been developed, neither the creator nor the reader would have been a fog in the literary sky. These arguments have served as a compass. These arguments have laid the foundation for self-confidence, direction, or guidance and evaluation for the

creator or reader to navigate according to his or her destination or interest. The field of literature is dismissed as a field of empty imagination or an unproductive field. Writers are also accused of writing whatever comes to their mind. It can be comments or behaviors made without finding the right way to enter literature or without understanding the essence and importance of literature. But the issues raised by the literature are, why these issues have arisen, its overall rise and development. In addition to the rise of themes in literature, these debates have also opened the eyes of society for diagnosis.

6. Conclusion

The concepts of Eastern and Western literature are complementary, not opposite. The Eastern view shows literature as a means of self-realization and beauty, while the Western view connects it with society and consciousness (Shrestha, 2051; Joshi, 2054). The synergy of both traditions has broadened the intellectual scope of Nepali literary criticism. The findings of this study focus on the fact that literature is both an aesthetic and social transformation of human consciousness.

This article brings together the deep conceptual structures of two different literary traditions into a single discourse. Oriental literature considered literature as a means of self-observation and aesthetic experience, focusing on elements such as rasa, ornamentation, rituals, and suggestions. This tradition believes in a spiritual connection between art and life, with the ultimate goal being the enjoyment of taste—that is, the full realization of beauty— (Shrestha, 2051).

Western literature, on the other hand, evolved over time and focused on the relationship between society, the individual and consciousness. From Plato and Aristotle's mimesis ideas to realism, Marxism, psychoanalysis, existentialism, and postmodernism, literature has been seen as a search for human awareness (Joshi, 2054; Bhattarai, 2064).

We need to remember that the views of both traditions are not contradictory; Rather, they are complementary. The Eastern view refers to literature through the heart and emotions, while the Western view connects it to conscience and society. When these two traditions are studied together, literature remains neither mere art nor merely a social document—it becomes a dialogue of mind, thought, and beauty.

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A Journey of Self-Discovery and Healing through Poetic Metaphor

Abstract

This study details poetic metaphors' therapeutic and self-exploration benefits. Metaphors can affect a person's inner world, organise emotions, and improve mental health, not merely beautify words. Metaphors in traditional shamanic practice and modern psychological therapy are compared in this study.

Metaphors help maintain emotional balance and peace of mind by supporting profound psychological processes. The study also shows that metaphors in modern poetry encourage self-reflection, emotional organisation, and mental equilibrium, linking shamanism with poetry.

The study draws on the Ikaros song of the Sashipibo tribe in South America, the Tuwan Throat singing from Central Asia, the Sami Joik from Scandinavia, and Japanese haiku. All these traditions are to minimise mental stress and offer spiritual satisfaction of their cultural forms.

To sum up, metaphors play a critical role in psychological happiness, self-reflection, and cultural identity.

Keywords: Self-Exploration, Healing, Poetic Healing, Psychological Journey, Poetry, Self-Consciousness, Metaphor, Self-Philosophy, Literature and Mental Health, Spiritual Poetry, Words for Healing.

Introduction

Healing and self-discovery can be accelerated through language. The deep cultural and psychological relationship between shamanic and poetry is a prime example of this inextricable link between language and healing throughout human history. Both genres provide structure and significance to human experience and help us understand and interpret reality.

Metaphors, frequently dismissed as literary inventions, can help us grasp and treat life's complexity (Shamah, 2010). The analogies in the poem allow readers and the audience to accept and accept the painful and challenging events, which provide emotional stability. Shamanic cultures make use of the metaphors so that the process of spiritual journey can be made easier and the inner and outer worlds are able to be reconciling. Metaphors have brought healing in a variety of fields, both to the singular medical field and to larger health fields.

The metaphor can demonstrate repressed, latent, or concealed feelings and reduce the depth and powerful feelings. Poetry gives us a vegetable space in which we can symbolically address the harsh realities of life, which we lose, are sad, experience fear, and can change. Metaphors help shamans to systematize and express their spiritual journeys. They promote self observation, conflict resolutions and self-transformation (Eliade, 1964). The world universal metaphors such as journey, war, death, rebirth, and transformation are used severally in the poetry and shamanism to enable individuals come into terms with, accept and learn the hardest things in life.

This study will explore the historical, cultural and psychological backgrounds of poetic metaphors, their therapeutic value and its implications in modern day psychiatry.

Research Method

This qualitative study seeks to understand poetic metaphors' healing potential. Instead of collecting primary data, this analytical article reviews and interprets theoretical and experimental literature. Research structure and processes are detailed below:

i. Literary Source Selection and Collection: Reliable sources on poetry, Shaman traditions, and psychological healing were gathered early in the study process. Accredited academic resources (Google Scholar, JSTOR, PubMed), books, statistics reports, and related research papers are used. Relevance, reliability, and content quality are preferred in resource selection.

ii. The literary review analyses the historical, cultural, and psychological aspects of poetry and allegory by a thorough analysis of the collected material. This phase examines metaphors' origins and therapeutic benefits.
iii. Narrative Analysis: Explains metaphors in Shaman tunes and current poetry. This clarified their symbolism, emotional impact, and cultural value.
iv. Comparative Study: This study compares shamanist traditions with modern poetic metaphors to determine similarities and contrasts. This shows how the sectors interact and share goals.
v. Theoretical Framework: The study relies on various ideas, including:
a) bibliotherapy theory and it examines the impact of literature and writing on mental health.
b) Spiritual healing theory: shamanism, meditation, and cultural healing compared.
c) psychological perspective: metaphors and self-transformation.

All of these studies have tried to come up with a complete account of how poetic metaphors can help with therapy. Results from many sources are put together to show what they mean and how important they are as a whole.

In conclusion, this qualitative research approach has provided a framework for analysing poetic metaphors' multifaceted role. It has defined their theoretical foundations and demonstrated their practicality in modern psychiatry and culture.

A theoretical framework

This study examined poetic metaphors' therapeutic potential from three theoretical perspectives:

1. Bibliotherapy Theory - Poetry, stories, plays, etc. have psychological consequences, which underpins this thesis.

- According to this, writing and reading release emotions and improve self-awareness.

- Metaphors in poetry help people express, analyse, and modify their feelings, according to this research.

2. Spiritual healing principles encompass shamanic, meditation, and cultural healing practices. Mental, physical, and spiritual oneness is crucial. Shamanic metaphors like journeying, transfiguration, and environmental symbols help people connect to their inner world and spirituality, according to this study.

The psychological approach explains the cognitive and emotional

impacts of metaphors using diverse psychological ideas.

- Metaphors represent collective unconscious symbols, according to Jungian theory.

- Metaphors aid self-transformation by simplifying complicated mental concepts, according to cognitive theory. Metaphors aid self-exploration, self-understanding, and self-development, as examined in this study.

These three theoretical frameworks examine literary, spiritual, and psychological poetic metaphors' therapeutic efficacy. This makes metaphors' diverse influence and cultural and psychological relevance easier to appreciate.

Discussions and presentations

1. Metaphor in culture

Therapeutic metaphors are found in many cultures, but each employs them differently based on its worldview, beliefs, and environment. This section will examine diversity and effectiveness through two cultural examples.

Lakota Tradition: Nature and Spirituality's Unbreakable Bond

North American Lakota analogies are firmly rooted in nature. Animals, mountains, rivers, and air are spiritual symbols here. The "buffalo" symbolises life, dedication, and community. Thus, "journey to Buffalo" symbolises a person's spiritual journey, sacrifice, and goal-setting.

Shamans employ these metaphors in therapy. A "dark scandal" can be turned into "the search for light" by shaman, enabling a person find inner strength and direction. Nature's symbols assist people cope with emotional suffering by creating a safe and comfortable mental space (Black Elk & DeMallie, 19950. Thus, metaphors are used in Lakota spiritual instruction and psychological treatment.

c) Japanese Haiku: Subtle Enormity

Japanese haiku poetry is one of the shortest but most meaningful literary poems. It discusses nature and the heart in three lines. A "cold spring" or "a rock rolling in rainwater" are haiku metaphors for seasonal change, transience, and impermanence.

A popular haiku links "old lock" to "frogs jumping." This modest landscape symbolises life's solitude, startling changes, and fresh beginnings.

Such a metaphor makes the reader examine his life events and find their deeper meaning. It calms tension and stress and keeps the mind present (Ruch, 2003). Haiku promotes mindfulness in modern psychiatry.

Metaphors have both global appeal and cultural uniqueness, as shown in these two examples. The culture of Lakota stresses on collectivity, strength, and spiritual journey, whereas the culture of the Japanese haiku stresses on tranquilly, presence acceptance, and beauty of attention to details. They both apply metaphors to indicate the persistent relationship between man and nature and thus they are useful therapeutic tools. Although metaphors are subject to a cultural context, their essence, which are mental well-being and self-realization, are universal.

2. Shaman Song poetry: Words, Rhythm and Soul.

Shaman (shaman) songs are light and powerful healing medicines of a subtle mix of words, rhythm, and spiritual strength. The songs have been transmitted orally over the years, and their form, content, and application make them different.

a) Therapeutic Use of Imaginative Language: Shaman songs use lovely metaphors instead of simple language. Nature's metaphors, mythological characters, and mystical symbols enrich these tunes. The metaphor of the "flying horse" represents a spiritual journey or expansion of awareness that removes the listener from everyday world. This form of language structure puts the brain in a particular condition that helps people see their situations differently.

b) Psychological Effects of Rhythmic Structure: Shaman songs' repeating rhythm might induce hypnosis. This rhythm alters brain waves, lowering consciousness to the subconscious. If the person's rational mind is calm and the creative and subconscious minds are aroused, a deep psychological change is possible. Mental resonance from repetitive words and chant-like rhythms helps remove unpleasant moods like anxiety.

Each Shaman song represents the community's collective wisdom, history, medical knowledge, and philosophical beliefs in symbolic form. Some songs describe plants' botanical and spiritual characteristics. These songs pass on knowledge and preserve ancient healing procedures.

The soul and body are connected through Shaman songs, which can be regarded as "guides to the soul". They help the Shaman transform his awareness, contact another domain, and "find" or rebalance the patient's soul.

The song unites the body, mind, and soul, which are vital to health.

The power of poetry is evident in Shaman songs. They demonstrate that words with purposeful structure, deep cultural significance, and spiritual belief can reach the depths of human being to bring about amazing therapeutic change. Modern society uses words superficially, but religious traditions have restored faith in the power of words and sounds.

3. Modern poetry and shamanism

Shamans have been spiritual guides, cultural guardians, traditional healers, and living reservoirs of communal knowledge in indigenous civilisations for thousands of years. They have helped individuals understand life's hard concerns, ease physical and mental agony, and connect with spirit. In the name of modernism and science, modern civilisation has been neglecting this sophisticated knowledge system, sometimes calling it "superstition".

Shamanist Metaphors in Literature

Amazingly, shamanism's deep impact on human consciousness has never been totally removed. This is most evident in current poetry. Shamanistic metaphors like "journey in darkness," "river of change," "wings of the spirit," and "dialogue with nature" are strongly ingrained in modern poetry (Hamayon, 19990.

Modern Poetry with Shamanistic Elements

Modern poets, consciously or unconsciously, incorporate shamanic traditions into their writing. As an example:

- Modern poetry uses "journey into darkness" to describe self-exploration, despair, or inner anguish, which is related to the shamanic "spiritual journey".

- Modern nature poems focus on shamanism's "voice of nature" notion.

- Modern poetry uses "transformation"—shamanism's ultimate goal of healing—to explore personal growth and self-discovery.

An explanation of a common human need: These links between shamanic and modern poetry demonstrate a universal truth: humans require symbols and stories to understand and cope with life's challenges. Shamans give a spiritual framework for this, but modern poetry has turned it into a

literary and psychological framework. Both seek significance and organisation in life.

Seeing shamanism as a relic of the past is to seek out a rich human imagination. Rediscovering and reassessing it helps modern people connect with their cultural roots and gives poetry depth and longevity. The relationship between shamanic and modern poetry is like a river that flows forever, nourishing the literary landscape of the present and future.

4. Case Studies: Practical Poetic Metaphor Applications

a) Haiku Poetry and Stress Reduction: Subtle Methods

A comprehensive study examined how haiku writing practise affected college students (Richards et al., 2015). Three weeks of haiku practice was required for study participants. They studied subtle natural situations like wind, water, and leaf colour and wrote poems about them.

Significant Results: - Significant reduction in stress levels: People noted that there was a reduction in stress levels of 30%.

The positive side of writing haiku is that it may enhance your state of mind and make you more conscious by making you focus on what is going on around you.

Emotional regulation: The participants needed to participate in the research noted that they could easily handle and express their feelings.

Such metaphors as the flower of the seula, meaning short life, and the flowing river, meaning continuum, in cultural haiku were used to enable the pupils to understand their own complex lives by breaking down into something that could be digested.

b) The second article is titled The Healing Power of Cultural Symbols in Navajo Sandpainting in Trauma.

In a 2016 study, the influence of traditional Navajo sand painting on PTSD was examined (Yazzie-Mintz, 2016). The participants of the study under observation, who had experienced different types of trauma (war, loss, and community violence), under the guidance of experienced healers created sacred sand paintings.

Method and Effect:

- Method: Using Navajo cultural symbols, the participants worked together to build sacred geometric shapes.

A forty percent improvement in PTSD symptoms, a more stable emotional state, and a more robust sense of cultural identity were the outcomes.

In the sand drawings, symbols like "cycle" stood for the revolving door of existence, "serpent" for transformation, and "river" for the movement of existence. Participants were able to find culturally significant ways to process their trauma through the use of these symbols.

c) Poetry's Psychological Power in Bibliotherapy for Depression Treatment

Adults suffering from depression were the subjects of the research that examined the efficacy of bibliotherapy based on poetry by Roth and Hendricks (2013). Poetry reading, writing, and discussion took place during weekly group sessions.

Research Approach and Its Consequences:

Significant outcomes: depression symptoms reduced by 35%, emotional expressiveness improved, self-awareness increased; treatment lasts 8 weeks; metaphorical formulations: describing their feelings of despair as darker, the participants described their hopes as light and the process of the healing as a journey. They discovered that the ability to express and transform their experiences was made easier through the use of these metaphors.

Put together, the three examples of cases demonstrate that poetic metaphors can be curative in three significant ways:

i) A Means of Expressing Oneself Versus Haiku

ii) Affiliation with a culture (via sand drawing)

iii) Bibliotherapy-based group support

The results of these research show that metaphors are a powerful tool for mental health professionals to use in a wide range of social and cultural settings.

In summary

Several theoretical and practical aspects of poetic metaphors' therapeutic role have been investigated in this research. Important results from the study's thorough analysis are as follows:

i) Being a universal language is one of the cultural legacies of

metaphor. The metaphors of each culture have been developed according to the social and environmental circumstances of that culture; this is so through the various cultures and includes the metaphors of the nature-oriented Lakota and the finer metaphors of the Japanese haiku. All however are aimed at the same ultimate purpose, which is, to provide human life with some sort of outline and meaning.

ii) The songs of the Shaman tradition serve many purposes: as musical creations and as living therapeutic tools. Their synchronisation of cultural knowledge, rhythmic structure, and innovative language make them the link between the spirit and the body. Words and noises are once again believed to have power.

iii) Shamanism and Modernity: The foundational framework of modern poetry incorporates analogies from Shamanism. Poems like "Journey in the Dark," "Transfiguration," and "Dialogue with Nature" have taken on prominent roles in contemporary poetry, exploring shamanic ideas. The persistence of human awareness is demonstrated by this.

iv) Practical Treatment Efficacy: Research has shown that poetic metaphors can have a real impact on patients' well-being:

– Haiku promotes relaxation and introspection.

–Traumatic Healing with Navajo Sandpainting.

–The bibliotherapy has shown to be useful in managing the depressive symptoms.

v) Relevancy of the Theoretical Background: The therapeutic capability of poetic metaphors is scientifically rooted with literary therapy, spiritual healing and psychology. These hypotheses give us an insight into the ways in which metaphors affect our minds, hearts and souls.

vi) Closing Reflections: Poetry is not just a beautiful system of words, it is an effective instrument of reaching to the deepest heart of people. With the help of metaphors, we can acquire a new vision of our inner world, express our emotions in a safe manner, and build a closer connection with ourselves and the surrounding world.

The results of this research underline the value of maintaining the complementary character of the shamanic wisdom and the modern psychology. Further research will be needed in the future to discuss such

aspects as the development of culturally competent treatment methods and the integration of art-based therapies into conventional medical care.

Lastly, metaphors are similar to drugs in a spiritual medicine room that must teach us how to live in balance with ourselves and the world around us. Poetry is spiritual medicine to the human experience after all.

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The search for originality in the name of Madhes

Abstract

Nepal is brick-shaped and has Madhes plains in the south. Eastern Jhapa to western Kanchanpur is its area. Historical inhabitants include Santhal (satar), Munda, Urau, Koche, Meche, Dhimal, Danuwar, Tharu, and Ahir. Migration has migrated here from hilly and mountainous districts. A significant number of people have also been added here from the neighboring country India. The population here is half of the total population of Nepal. Madhes, which is densely populated, has become important not only socially and economically but also politically and strategically. Now the tribals here have become a minority. The indigenous people and Madhesis felt excluded from the mainstream of the nation due to the influence of the hilly region in the Union. As a result, the Madhes movement took place in 2062-63 BS. At that time, the words Madhes and Madhesi were used in the highest form. In the same process, the definition of the word Madhes was also searched in the Nepali dictionary. One point of the definition of Madhes in the comprehensive Nepali dictionary published by the Nepal Academy was felt to have indirectly helped the Madhes movement. Therefore, that definition is discussed in this article. On the basis of the study of various sources related to Madhes, the ancient Madhes Matsya desh, Magadha desh, Mlhechchha desh have become known as Madhes. Madhes, Madesh is close to the cultural word Mahesh. It is derived from Shaiva/Mahesh and its ancient inhabitants Matsya, Magadha, Mlhechchha. Therefore, some points in the definition of the word Madhes made in dictionaries are misleading and need to be corrected and understood correctly.

Keywords: Madhes, Mahesh, Matsya Desh, Magadha Desh, Terai, Dictionary, Definition.

Introduction

According to the political system of Nepal, out of 77 districts of Nepal, 20 districts in the south from Jhapa to Kanchanpur are called Terai or Madhes. It is located in the plains of Nepal, to the north of Bihar of India. Of them, eight districts from Saptari to Parsa fall in the Madhes Province of federal Nepal.

In social parlance, the southern plains of Nepal are called Aul, Madesh, Madhes and Terai. The people living in these areas are called Madhese, Madhesi in the people's tongue. This area runs from Nepal's east Mechi to west Mahakali rivers. The average breadth is 26–32 kilometres. Charkose jhadi covered the Terai 50 years ago. Santhals, Dhimals, Kochs, and Mechs lived nomadic in the east, cutting through woodlands. According to the study, this process stopped only after the East-West Highway was built.

People started descending from the hilly areas of Madhes after the malaria epidemic was controlled in the densely forested area. With the expansion of transportation in this area, the number of people coming here from India also increased. Many people in search of opportunities gradually came from Bihar, Uttar Pradesh, West Bengal and other parts of India and are now Nepali citizens. According to the 2011 Census of Nepal, half of the country's population (1,3318,705) lives in the Terai region.

There has been a fundamental change in the demographic structure of Madhes in the last three to four decades. The population of outsiders has made the indigenous people here a minority. There has also been a significant increase in the number of people coming from the hills and those coming from India. Tensions have arisen between different communities due to the interest of resources and opportunities. Madhesis and Adivasis have been agitated over the dominance of the Khas-Arya people in the hills over time. There is a strong voice to call the plains of Nepal Madhes and its inhabitants Madhesi. Meanwhile, the indigenous people of the soil have claimed that they are not Madhesi. In the seventies, the demand for federalism was raised with the intention of creating a separate state in Madhes and establishing Madhesi identity. As a result, Nepal's political movement led to federalism.

Problems and Objectives

After the use of the word Madhes in a political sense, its literal

meaning or definition has been sought. The process of digging for the source and meaning of words has taken place in the intellectual field. Considering the definition given in the dictionary of the Nepal Academy, it is found that it has indirectly supported the Terai movement. The dictionary's definition had to be studied and analyzed. This is because the second point mentioned in the dictionary's definition seems to ignore the traditional essence of Madhes.

This study will analyse the state of knowledge under the ontology of the politically defined Madhes. Under reliable epistemology, prehistorical, ancient and protophysical traditional knowledge and theories will be brought into the light of study. Academic values and values are considered to be the basis of evaluation. The study's strategy is a mix of longitudinal exploratory and species. The article revolves around the question of what the basis of Madhes etymology was. The purpose of the article is to address the above academic curiosities.

Material Collection and Study Method

This discussion is based on secondary source material. Madhes, defined in the contemporary political context of Nepal, is considered as the basis of the dictionary published by the Academy. It has been analysed in a comparative manner with the relevant information and statistics. For this, the necessary texts, articles, newspaper news are considered as additional source material. Traditional texts include published material and electronic materials. The information obtained has been churned out according to the theoretical framework of the research. The conclusions and opinions of the author are included at the end of the article.

Presentation and Discussion

(a) Definition of Madhes in Nepali Dictionary

The Nepal Academy has defined the word Madhes in its comprehensive Nepali dictionary as follows: 1. A very flat land, Terai, Madhes with no hills. 2. The historic name of the plains south of the Himalayas, north of the Vindhyas, east of Kurukshetra, and west of Prayag, Madhya Pradesh.

(b) Madhes definition in Dictionary of Names of People

Madhes words and meanings are also found in the nomenclature dictionary. In the Namavali dictionary, the term Madhes is collected as a person's name. In this context, the word Madhes has been collected as the name of a child in our nomenclature dictionary, which means Shiva. Similarly, another nomenclature dictionary, Babionology, also proposes the name of the

child to Madhes, saying that it means Mahadev Shiva. In this way, the word Madhes has cultural and religious significance. From this, it can be said that Madhes means Mahadev Shiva. The anthropological light traces this concept back to the Mesolithic Enlightenment.

(c) Influence of Mahesh on the name of Madhes Shaiva

Historians believe that the signs of proto-Shaivism spread from Africa and Mesopotamia. This proto-Shaivite tradition was practiced in Mesopotamia before the arrival of the Kirats, Dravidians and Vils in the Indian subcontinent. Historian Naradamuni Thulung suggests that the Matsya dynasty is Mesopotamian Babylonia based on the ancient history mentioned in the Bible and the history of Persia. According to him, before the ancient Matsya dynasty, Mesopotamia believed in proto-Shaivism when it lived in Babylon. Thulung (1985) states that they developed the Sindh Valley Civilization even before the arrival of the Aryans.

One of their groups came to the Koshi Terai region of Nepal, according to the Kirat history. According to Upadhyaya Regmi (1990), it is also supported by linguistics. They entered the Nepal region from the west and established Matsya Desh. There is historical evidence that they had Shaivite faith. Danieli and Gyanin (2003) point out that Shaivism was included in Sanatan (Hinduism) only in the post-Vedic period and started to be accepted by the Aryans. Due to the influence of Shaivism in Matsyaraj, the words Madhesh and Madhes were synonymous at that time. It can be said that the Matsya region Madhes is influenced by Shiva by connecting with Madesh (Matsyadesh).

(d) Matsya, Mhechchha, Magadha

Morin (2020) believes spoken language affects race, ethnicity, nationality, geography, religion, and culture. The definition of race is organic and narrow. He says that the classification on the basis of physical structure, skin color, nose, eyes, etc. is called race. Based on the above, Kirat is a multiple-choice noun that encompasses both ethnic and racial definitions.

The famous Kirat kingdom of the Mahabharata period is described in the Markandeya Purana. According to this, Ashwakuta or Kabul, Kulya or Kulu valley, Matsya or North Bihar, Poundra or Bengal, Sumer or Assam, Malak or Mlek or Lohit, Kinnar or Garhwal, and Nepal were Kirat kingdoms. It is known from this saying that during the Mahabharata period, the Nepalese plains in the north of Bihar were under the Matsya country. This author argues that on the basis of this Matsya country, this flat Nepali territory became

Madesh (Matsya Desh). The Nepali people's tongue easily adopted the term 'madesh'.

According to Kirat historian Iman Singh Chemjong, the ancient Kirat kingdom consisted of Khamboz or Khamboz, Yavana or Greek, Saka or Scythian, Pallava or Persian kingdom. According to Chemjong, the palace of King Virata, where five Pandavas lived in secret, is in the Terai region of eastern Nepal. There was a cultural and linguistic difference between the later Aryans with the Matsya tribe of this region. Therefore, the Aryans addressed the Matsyadesh or Madesh people as Mhechchhadesh or Mlechchha, which is found in Sanskrit literature. This writer argues that this common dialect may have spoken the name Matsya Desh easily when it was spoken in the Motherland.

Historian Chemjong believes that since the Kirats belong to the Kashi tribe or dynasty, they also have deep cultural ties with the Magadha country or the Gangetic plain. Later, the Kashi Ganga region emerged as the country of Magadh. Cultural impact between Magadha and Matsya is natural because to geography. Matsya, Mlechchha, and Magadha Desh were common names before and after the Mahabharata. Therefore, Madhes nomenclature terms are key.

From the religious point of view, Matsya Desh is an area influenced by Shaivism. Shiva is also called Mahesh. There seems to be a strong cultural basis for calling Madhes influenced by the Mahesh-influenced Madhes from prehistoric times. As a result, Madhes has become synonymous with Madhes, according to this author's analysis. In modern times, after Nepal and India became independent countries, only the plains of Nepal were called Madhes.

(e) Continuity of Kirat-Asura in Matsya Desh.

Historian Chemjong has mentioned that the Kirat period in Nepal started in the eighth century BC. However, some scholars believe that it is much earlier and some later. When we talk about the Kirat history of eastern Nepal, we come to know about the ten Limbuwans formed in the sixth century. The Kirat country was ruled by eight Rais. After the dissolution of the Kirat kingdom, ten Limbuwans were formed.

In the seventh century, with the help of Tibet, the Maranghang/Mang Mawarang conquered ten Limbuwans and seized the kingdom. He established the Kirat Morong kingdom extending from Khambuwan in the west, Limbuwan in the middle, Lapchan in the east and Purnia in India in the south. Before Maranghang conquered the Kirat ten Limbuwans, 700 of his followers

from the Rangeli region had entered Tibet in search of shelter. He ruled for some time in the present-day Rangeli (now Rangoli) region and Morong (now Morang district) before moving to Tibet. Knowing that he was ruling in the Ten Limbuwan region, the ten Limbuwans drove him out of there. In retaliation, with the help of Srangcheng Gampo of Tibet, he attacked ten Limbuwans and acquired an expanded province. This event was noted by the Indian historian Rahul Sankrityayan (1951) as the Bihar of India was under Tibet for some time in the seventh century. In any case, the Terai region of Nepal has been a Kirat site for a long time in the history of Madesh.

(f) Archaeological indications

Madan Mohan Mishra, associate professor at L.N. Mithila University, has shared about the ruins of the Mahabharata Matsya King Birat Palace on the Nepal-India Jogbani border. He also demanded that the ancient heritages should not be damaged in the name of development as trade points are being developed in the area at present. He stressed on the conservation of the area. According to Mishra, the territory of King Birat of Matsya Desh is now on the border of both Nepal and India. Bhediyari is considered to be the main area in the Matsya region on the Nepal side, where the capital of King Virata and the Damadhi Kichak Mahal are located. Similarly, ancient sites like Rani, Bathnaha etc. are in Nepal. The ancient areas associated with the Matsya country are also included in Thakurganj and Madhubani in the Indian territory. Over time, the region became famous as Mithila, which was an ancient Matsya country.

Before the birth of Christ, the southern region of Bihar was called the Magadha kingdom. It was one of the sixteen districts of India. It is well known that the influence of Kashi region has been evident in North Bihar and Nepal. As a result, the name Madesh can also be considered acceptable due to the influence of Magadha country.

As mentioned above, the name Madhes refers to Lord Shiva. The geographical influences of the above-mentioned Madesh/Madhes nomenclature and cultural and religious beliefs are intertwined. Since the name Madhes denotes Lord Shiva, the name Madhes is also used in the Hindu-majority country. Madhes or Madhes run the same way in the people's tongue.

(g) India Land Madhya Pradesh

The Nepal Academy dictionary defines Madhes as Madhya Pradesh, which is irrelevant. This is because Madhes is in southern Nepal, not central. India's midsection is Madhya Pradesh. Thus, Madhya Pradesh is not new to

India. Nepali provinces never fall from the official terminology.

Southern Vindhyachal is Madhya Pradesh. In 1956, India became independent, creating Madhya Pradesh. The 1956 States Reorganisation Act created Madhya Pradesh from Madhya Bharat, Vindhya Pradesh, and Bhopal.

Indian politics revolve around Madhya Pradesh. A Central Indian influence on Madhya Pradesh. Therefore, Madhya Pradesh is easily identified as a state. Nepal's history and politics have never focused on the Terai. The Nepal Academy appears to have uncritically adopted the Sanskrit lexicon to define Madhes.

In the ongoing Madhes movement in Nepal, the understanding of the Madhes definition put forward by the Nepal Academy has added fuel to the fire. Although the dictionary does not have a political intent, the dictionary's definition of Madhes has indirectly strengthened the Madhes politics. Therefore, there is a need to test the Madhes definition.

(h) Historical and mythological background

Based on Sanskrit texts, culture expert Dr. Som Prasad Khatiwada has talked about the central and eastern Tarai Madhes of Nepal. Mithila was divided into Banga (Bang) and Matsya kingdoms after King Janak (Shirdhvaja) died. In eastern Koshi, Matsyadesh became an independent kingdom.

Ancient Sanskrit literature did not call the Himalayas-Vindhyachal region Madhes. Khatiwada claims that Koshi was once Kirat Province. The east was Limbuwan while the west was Khambuwan. Sanskrit calls Koshi River Kaushikiganga. From ancient times, Koshi, Baraha, Kokoha, and Chatara were famous.

Sanskrit literature mentions Saptakoshi but not Madhes. Himalayan mythology says Saptakoshi came from Parvati's sweat. It belongs to the Mahadev, Shiva, or Kirat dynasties. Chinese traveller Wen-Tsang has mentioned that the place where the Saptakoshi joins the Ganges is called Kurushila. Thus, in Matsya Desh, the influence of the word Kuru seems to have spread to the Ganges.

The name Matsya King Virata is mentioned in the Mahabharata. Historian Iman Singh Chemjong has considered King Virata (Virath) of Matsya country during the Mahabharata period to be a Kirat-Asura dynasty. In his book, Chemjong has mentioned the plains of Nepal including North Bihar as Matsya Desh. King Virath/Virata had given shelter in his court when the

five Pandavas lived in secret. Thus, it is mentioned in mythological sources that during the Ramayana period, the Koshi region became famous as Matsyadesh during the Mahabharata period.

It is said in the Mahabharata that the five Pandavas came to take refuge in the Matsya country. The description reads that Matsya Desh has been chosen as a capable, beautiful, peaceful, civilized and safe place. It can also be seen from a cultural religious point of view. Lord Shiva is worshipped in the epic Mahabharata. On this basis, it is known that the five Pandavas believed in Shiva. Since the faith of Matsya King Virata is Shiva, it can be assumed that the Pandavas have cultural ease to seek shelter from him.

(i) Madhes region as defined by the dictionary of the Academy.

Is the definition of a part within its own state realistic and factual? What is the basis for understanding the geography identified by the word Madhes in the dictionary between the Himalayas of Nepal and the Vindhya Mountains of India? Were the territories designated by the dictionary Madhes in ancient times? Is it realistic to define the vast area between two great mountains and the plains of Kurukshetra and Prayag as Madhes? Moreover, it is worth mentioning that Madhes has been equated with Madhya Pradesh in India.

Nepal has a flat area of only 26-32 kilometers wide within the plains between the two mountains indicated by the Nepal Academy. Britannica and a forestry report of Nepal have mentioned that the search for a flat area covers thousands of kilometers in India. According to the definition, when searching for Madhes, there is confusion between Nepal and India. According to this, the Madhes will be searched and taken to the plains up to Vindhyachal. In other words, if Madhes is sought from India, it should enter Nepal's Madhes. In this way, the background of the movement blossomed in the development of Madhes and Madhesi sentiments in the cultural, psychological and intellectual fields. Why did the Academy make such a misleading definition? Why hasn't it been updated in such a long time?. . . Therefore, it has become relevant and necessary to discuss it.

There is no fact in Indian history and ancient texts that there was any Madhes state or place in the plains between Kurukshetra and Prayag and the Himalayas and Vindhya Mountains. Rather, those regions were ancient Matsya Desh or Mlechchha Desh and Magadha country. Yes, Madhes indicates the sphere of influence of Shiva. The Madhes concept projected by the Nepal Academy takes us to the ancient Matsya country near the Kuru region.

However, the four forts shown in the definition do not reflect the Madhes/ Terai region of Nepal.

The Vindhyachal Mountains are located almost in the central part of India. In history, there were many provinces or states between Vindhyachal and the Himalayan mountain range, which are still famous by different names. From the Vedic period to the British rule, about 565 kingdoms existed in India. In the area between Vindhyachal and Himalaya Mountains, Matsya Desh Birat (Birath) of Mahabharata, Koshibarah, Chatara, Shakrajya of Buddhist period, Kathmandu Valley (Nepal) of Kirat period, Vatsa, Kosal, Malla, Bhriji, Panchala, Kuru, Gandhara etc. are notable. However, there is no mention of Madhes or Madhya Pradesh.

Not only in the ancient, historical period, but also in the present time, there are many other vast plains between the Himalayas and the Vindhyachal mountains in India than in Nepal. Britannica (2009) states that there is thousands of kilometers of plain between the two mountains. According to Forestry Nepal (2022), there is only 26-32 kilometers east-west belt within Nepal. The area was covered by dense forest about four decades ago. According to the dictionary definition of the Nepal Academy, if the plain area of thousands of kilometers on the Indian side is considered as Madhes, then the fact of naming Madhes nowhere in history and mythological texts is found there.

(j) Indigenous and Population Questions

The indigenous people of Madesh, Tharu, Dhimal and Satar do not consider themselves Madhesi. In their view, the people who migrated from Bihar, Uttar Pradesh and India are now the majority in the Terai districts of Nepal. "Those who have encroached upon us have raised Madhes and Madhesi voices in a loud voice today, which has a political purpose," indigenous people alleged. The Madhes movement reached its peak in Nepal in 2007 (2064 BS). As a result, there was a fundamental change in the political structure of Nepal. The country became a federal republic. However, the country remained unstable and turbulent.

In the Federal Republic of Nepal, even then, the Terai problem in the southern border area became disturbed. In 2015, India imposed an undeclared blockade on Nepal. Under the guise of blockade, India pressured Nepal to resolve the Madhesi problem (by making the southern 20 districts a Madhes province). During the debate, the Indian government stood in support of the rights of one crore Indian citizens living in Nepal who have become Nepali

citizens today. According to an article in Srivastava (2015), Indian Minister Rajnath Singh put pressure on Nepal through his statement.

The Indian government's attitude justifies the accusation that the indigenous Madhesi Tharus, Koches, Meches, Santhals, Mundas, etc., have blamed the Madhes movement. In any case, this shows how much Indian interest is in the Terai in the name of Madhes and Madhesi today. Is the Madhes definition of the Nepal Academy reinforcing this? Words should not only be seen through the eyes of Sanskrit language but should be seen from a larger perspective.

In what is now called Madhes, indigenous nationalities of Koshi East are Dhimal, Meche, Koche, Satar, Uraw, and Tharu, Danuwar, Ahir etc. in the Koshi west. Nepali history is witness to the existence of Mithila, Matsya and Bengal kingdoms in ancient times, followed by Meche, Koch kingdoms and Tharu kingdoms in western Terai.

According to historical facts, the Tharu-dominated Terai region was occupied by the British rule of India for some time and later some part was given back to Nepal. After the malaria epidemic was controlled in the Terai (Madhes/Mades) region, it was encroached upon not only from India but also from the hilly and mountainous regions of Nepal.

(k) Lack of local fragrance in the definition

Like the name of a person, the name of a place is derived from local dialects, events, characteristics, etc. When you search for the name of a place, you smell the local ethnicity, local characteristics, indigenous language, culture, etc. However, the dictionary definition of the Nepal Academy has neither a correct estimate of antiquity, nor the smell of indigenous ethnicity, nor any identity with the present place. This definition misleads the reader.

On the basis of the remnants of the Mahabharata period, the name Biratnagar was named after King Birat. Similarly, Morang was named after Maranghang/Mawarang of the seventh century. Mech, Meche, Mechi are derived from the Sanskrit word Mhechcha. According to Pandey (1986), the name Koshi originated in Tibet from the sound 'ko' (meaning river) in the Tibetan language. The dictionary's definition of Madhes does not find such a basis. The Sanskrit and Nepali dictionaries define the Sanskrit word as 'Madhes' on the basis of Sanskrit word structural. It is the product of the Indian model of linguistic practice and Sanskrit blind imitation. However, before the advent of Sanskrit language, Matsya Desha was here. According to Thulung, the name Madesh or Madhes was derived from the Matsya country

established in this region before the entry of Aryan and Sanskrit language and literature.

Conclusion

There are mythological and historical grounds for the naming of Madhes. Since ancient times, North Bihar, Koshi region was Matsya Desh. This land is the land of Kirat-Asur, which has been referred to as the land of Mhechchha in Sanskrit literature. Historian Chemjong has put forward the historical basis for the formation of Mech and Mechi from the words Matsya Desh, Mhechchha Desh. Some histories argue that Madhes was formed from Magadh country. The argument presented can be considered correct as both these areas were Shaiva influenced lands before India became a country. Overall, on the basis of the words Matsyadesh, Mhechchhadesh, Mechdesh, Magadhdesh, Madesh there are strong bases for the adoption of Madhes by the people's dialect.

Religious and cultural influences are inherent in the naming of Madhes. The definition of Madhes, which was conceived by Sanskrit literature on the basis of Shaivite influence long before the Muslim rule and the creation of India by Britain, is irrelevant in the present time in Nepal. The definitions used by Nepal Academy or other institutions or individuals based on Sanskrit dictionaries are misleading. The need of the hour is to redefine and understand Madhes according to the time on the basis of objective study and research.

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Cultural Memory within the Mundhum and Palam: An Ethnocultural Study of the Limbu Oral Tradition

Abstract

The study focuses on the analysis of the mythological footprints, mythological geography and cultural memory contained within the Mundhum and Palam, the oral traditions of the Limbu community. Palam is taken as the bearer of the cultural identity and knowledge tradition of the Limbu community. This research seeks to uncover the geomythological discourse and its historical economy within the Palam by reconstructing the mythological footprints and ideas found within the Palam with a theoretical framework.

The study uses interpretive qualitative methods to explain the symbols, sites, myths and linguistic structures of the palam. According to the findings, Palam is not just a song of love or dialogue, but a reminder of the Limbu collective consciousness, which reveals historical layers of Kirat-Bon-Shaiva-Buddhist cultural contact.

Key Words: Mundhum, Palam, Limbu Oral Tradition, Mythological Geography, Yuma Religion, Cultural Memory.

1. Introduction

The Limbu people are a community of Kirat origin living in the eastern mountainous region of Nepal, whose cultural life is very important to the oral tradition. Through songs, stories, mundhum and palam, their collective knowledge is passed down through the generations. Palam is commonly referred to as a "Limbu folk song", but it is not just a song; It is a repository of dialogue, religious, historical and symbolic knowledge.

This study explores into this cultural layer and analyses the geographical allusions and mythological allegories of the palam. Site references in Palam—such as Mangsirori Tang, Tagera Mang, and Phaktanglung—have been evaluated in connection with the Limbu Mundhum and Kirat history.

The aim of this study is to redefine Palam as a carrier of mythic geography and cultural memory, by restructuring the specific message found in Palam with an academic framework and methodology.

2. Theoretical framework

This study is based on three major theoretical approaches—Oral Tradition Theory, Cultural Memory Theory, and Mythical Geography.

a) Oral Tradition Theory

According to Walter Ong (1982) and Jan Vansina (1985), oral culture functions differently from writing in a different memory-structure and social context. Palam is an example of this in the Limbu society, where knowledge, values, and myths are kept alive through oral performance.

b) Cultural memory theory

Cultural memory builds social identity, according to Jan Assmann (1995). Palam recalls the community's history, location, and identity.

c) Mythological geography

Yi-Fu Tuan (1977) introduces the concept of "the creation of meaning in place". The landmarks within the palam—such as the Mangsirori Tang, Yuma, and Faktanglung—symbolize not only geography but also sacred space, forming the spiritual map of the Limbu society.

A study of Palam integrating these three perspectives reveals the geo-mythological consciousness within the song.

3. Study method

This research is based on qualitative and interpretive frameworks. Two main sources are used:

(a) Primary source: Dr. Subba's original article "Mythological Footprints Found in Palam", and

(b) Secondary sources: Sambahamphe (2072), Chemjong (2003), Subba (2045), and related books, academic articles and websites.

Using the method of textual analysis, the symbols and site references of the palam have been analysed at the level of cultural meaning. The linguistic structure, mythological meaning, and historical context are looked at as a whole when interpreting the text.

4. Excerpts and Translations of Palam

Now I came to Limbu folklore. Let me first give you a small example of a Q&A between a boy and a girl singing in Palam. As a proof, I have borrowed some lines of the Limbu language and the abstract of its full parts from the Nepali language writer Ambika Kumar Sambahamphe's 'Char Maya Palam' (2072 BS).

As for the heroine (Menchya):

Kevalung Tehim Lungma Phum
Basangang lunge mikki phunge...
...Semicla Semleng Eurebaro
Mellemy Tajeng Churebaro.

(Pages 69-72, "Char Maya Palam" by Ambika Kumar Sambahamphe)

The Rhythmic Palam sung by the lady has been translated into English:

"My love! How beautifully my flower lover expressed her feelings and gave me her turn to say now. For that, I put my ten fingers in my hand and put it on your head. That's all there is to this stage above the head. Now I will say something even if I don't know what my lover has said. What you said is that you told me everything about flowers. This satisfied me. My heart laughed, my body danced. It was a great pleasure. And the bee chose a lotus flower to play with. This made my heart rejoice. I am willing to dance in that garden, singing, playing, illuminating the lotus flower chosen. But I wanted to ask you something. What I wanted to ask is, where and how to play with the lotus

flower, the symbol of love? That's to say in detail. I've given it to you to say. People I don't know have forgotten now."

The heroine politely welcomes the protagonist's offer and asks for more inquiries. The protagonist also respectfully addresses the heroine's question and expresses his philosophies and deep thoughts in response.

The protagonist's reply (Thangben):

Isanglung tehim lungma pham
Saritang Hurrik Kudhe Nurik...
...Sidini Madi Urebaro
Mellemy Tajeng Churebaro.

(Pages 72-76, 'Char Maya Palam' by Ambika Kumar Sambahamphe)

Rhythmic Palam — English Translation.

Hero: "My love! How well you spoke your mind and gave me your turn. I accept that as my turn. Welcome to your turn. My heart! Without saying much, I will answer directly. You asked me where and how to play the lotus flower, the symbol of Phulmaya. He told me to answer him. In response, I say, "Oh my love! Lotus flowers bloom in the Lake of Mansarovar. It is guarded by Seti and Kali Nag. Therefore, first of all, they should be served with dignity and dignity. Tagera Mang should be prostrated. And you have to plead with him like this: Hey! Tagera Mang We are two flower-loving couples. We are a loving couple. We should humbly request that we go to the lotus flower of Mansarovar in Phulmaya. At the same time, let us humbly serve the frog god who can walk and live on the earth and water with dignity and price and take both of us to the lotus flower blooming in the middle of the lake of Mansarovar. Let's make this promise. So now let's get to the lotus flower. And let us stand in the midst of the flower, blossoming like a lotus. And my love! Watching the whole world, smiling, laughing, hugging, playing, dancing and singing, let us immerse ourselves in the ultimate bliss of Phulmaya. Let us stand as tender as a flower. Let the world bloom. Let's hug the lotus flower and join the lotus flower. This is how I answered the question of how and where to play my Phulmaya. Now, oh my love! I'd love to hear your thoughts as well. Now it's your turn to tell you your feelings. That's what I've put my little feelings on."

The hero humbly expresses his profound philosophies, thoughts, and feelings together through palam. The depth of the symbols and imagery is beyond measure. To go to the meaning, one has to go from simple to deep. In

any case, the purpose of my article today is not to measure the poetic depth, but to try to connect the geographical location used in the Palam poem with the present. Therefore, the Mansarovar lake in Palam is the focus of my study and analysis.

a) Cultural Forms of Palam

Although Palam Limbu is famous as a love song, its depth is not limited to emotional dialogues alone. As the palam is sung, it becomes a Q&A—about love, life, death, the earth, and divinity. It is close to the mundhum, which makes up the Limbu knowledge system.

For example, in the dialogue between Menchya and Thangben in Ambika Kumar Sambahamphe's "Char Maya Palam", there is a mention of "Mangsirori Tang", which is not just a mountain, but a divine place, Kailash. In it, the author connects the Mangsirori area with the mythological memory and the Bon-Shaiva-Buddhist influence.

Language, symbols, rhythms and places in palam combine to form a collective consciousness that tells a mythical story about the origin of the community.

b) Mythological geography and historical meaning

Palam frequently mentions sites such as "Mangsirori Tang," "Tagera Mang," and "Ningwaphuma." These are not just local names, but common geometry of the Kirat-Bon-Buddhist civilization.

The author argues that the word "Ningwaphu" may be derived from "Nyingma" in the Bon religion. Bon religion is an ancient religious system in Tibet, with a semantic resemblance to the original deity "Yum" Limbu "Yuma". In this regard, Chemlong (2003) also presents historical evidence of Kirat and Tibetan cultural contact.

The landmarks thus seen in Palam are remnants of ancient Bon-Buddhist–Kirat relations, showing cross-border cultural exchange.

c) Linguistic symbols and cultural meanings of Palam

The symbols of the palam—flowers, rivers, mountains, paths, and sky—are not ordinary natural objects. All of these are collective symbols that transform the relationship between humans and nature with a religious meaning.

For example, the flower blooming in "Mangsirori Tang" is not just a

symbol of beauty; It is symbolic of love, rebirth, and oneness with nature. "Tagera Mang" is not only the Limbu deity but also the concept of "power" and "protection".

Subba's interpretation refers to palam as a text of myth—where every word, place, and object forms a multilayered layer of meaning.

d) Palam and cultural memory

According to the theory of Jan Assmann (1995), cultural memory is not just a memory of the past, it is a construct of present identity. The origin story of the Limbu society, Yuma religion, and toponym are constantly remembered in Palam.

The sites shown by Dr. Subba on his paper—Lhasa, Yumadhama, and Mangsirori Tang—are symbols of collective memory that transforms geographical distance into cultural closeness.

In this way, the palam serves as a medium of memory to answer the question of "where did we come from", which reinforces the historical self-consciousness of the community.

5. Relevance of Yuma Sammang Mundhum

The Limbu Mundhum, philosophy, and Kirat history records present two major concepts about the origin of the community. According to the first concept, the original place of origin of the Limbu tribe is the Kumbhakarna region, which is known today as Phaktanglung (Kumbhakarna/Falut-Kangchenjunga). In this concept, Phaktanglung is considered to be the early geo-center of the Limbu civilization.

The second hypothesis explains the origin of the Limbu tribe as the result of long-term cultural mixing. According to this, although the Mongols of ancient Kirat Asura origin were of the same lineage, their family tree continued to expand over time. When they entered Nepal, these groups came from different directions—the Khambongba (Kashi dynasty) from the west through the Ganges plain, the Munafen (Lhasa dynasty) descended from Tibet from the north, and the Tangsangba Mongol dynasty from the east. The mixture of cultural and blood ties of all these clans is believed to have formed today's Limbu race.

The influence and propagation of the Yuma religion is found in the eastern part of present-day Nepal, especially Sikkim. Similarly, according to

historian Imansing Chemjong (2003), the rulers of the Ubahang and Mabohang dynasties from the north played an important role in the spread of the Yuma religion. The Yuma religion of prayers and hymns refer to the Tibetan land, from which there are references to kings and pilgrimages coming to Nepal. In this way, the Mundhum and the narratives of history explain the origin, expansion and religious development of the Limbu people intimately linked to the Himalaya-Tibetan cultural background.

The Yuma Sammang Mundhum i.e. Yuma Vandana is as follows. For example:

Adangme!
Sakchim Kulumthangreg: Nangjang
Singyuk Mudenlemag Yukfung Tangmae.
Phang Jung Reg: Someone in the Kekap Makelang Jung Jung.
Reg: Mangmae Tangmae in Kewa, Kelang.
Wabun Wakhong Wadi Wathphang Leg: Mangmae.
Surit Kejong Fayobase Kethame.
Yaklagen Yash's Sanfe Yukfungtang Ma Mangmae.
Lashahangrega: Thakligen Sammanga Tummanelo.
Asunu Sunu Yumae Tumtumdo Henalo ...

("Kirat Samyo Nu Yechamthim", Subba, 2045, p.25)

From the references to Lhasa and its ruling king mentioned in the above Yuma Vandana, it can be inferred that the gateway to Yuma religion spread to Nepal through Lhasa-route. Based on my recent studies, it seems that the word "Ningwa" within the "Ningwafuma" (goddess-deifying term) used in Yuma religion probably comes from the Bon religion. It is supported by linguistic, religious and historical grounds.

First, scholars have described the Bon religion as the oldest religion in Tibet, and its origin is believed to be the Mansarovar region (ReligionFacts, 2018). The word "Nyingma", which exists in Tibetan tradition, is highly esteemed, meaning associated with the ancient or the past. The word 'Ningwa' in the Limbu tradition means "to remember". The two words—"Ningma" and "Ningwa"—have striking similarities not only in meaning but also in sound and pronunciation. So, it is likely that the word 'Ningwa' of the Limbu tradition is adapted or influenced by the 'Nyingma' of the Bon tradition (Wikipedia, 2018).

Not only that, "Yum", the main goddess of the Bon religion, and "Yuma", the goddess of Kirat Limbu Yuma samyo, both mean "mothers". This further highlights the religious and cultural affinity between the two

traditions. Many of the rituals performed in Kirat Yuma path—such as soul-calming, demon removal, or offerings—are similar to the rituals of Bon. The Bon religion has a tradition of magic, spells, demon control, and indulgence, which is also seen in the Yuma cult (Britannica, 2018).

In this way, Yuma and Bon have not only linguistic, symbolic, and religious similarities but also the deep potential for historical connections. It can be assumed that some elements of Tibetan civilization were incorporated into the Limbu religion and tradition due to the cultural influence that came to Nepal through the Lhasa region.

6. Discussion

This study shows that palam and mundhum are not just songs or oral traditions; These are the living bases of cultural memory, religious consciousness and historical knowledge of the Limbu society. The traditional view of palam as entertainment is limited. When it is understood as a cultural document, it conveys a deep message about the community's history, geography, philosophy, and self-identity (Sambahamphe, 2072; Subba, 2045).

a) Linguistic aspect

Although the language of palam and mundhum is simple, its structure is very rhythmic and symbolic. The call-and-response style used in Palam is a hallmark of oral culture. It gives singing the form of dialogue and serves as a medium of teaching-message transmission (Ong, 1982). The song's questions and answers are often based on mythical logic—about the meaning of love, its relationship with nature, and the essence of life. Palam thus constructs a mythical worldview through the use of words and rhythms, thereby shaping the thinking, values and behaviour of the community.

b) Geography and Myths

The sites mentioned in Palam—such as Mangsirori Tang, Tagera Mang, and Yumadham—are not mere geographical names. These places are the spiritual geography of the Limbu society. Layers of myth and memory are mixed in these places, which give the landscape a sacred meaning. According to Yi-Fu Tuan (1977), it is only when an emotional meaning is attached to a place that it becomes a 'place'. These sites in Palam symbolize the historical journey of the community, which clearly shows the connection between the material and spiritual worlds.

c) Religion and Philosophy

The concept of "Yuma" present in Mundhum is central to the Limbu philosophy. Yuma is a metaphor for 'mother', which serves as a symbol of creation, preservation, and balance. Worship of mother goddess and respect for motherhood is at the core of Limbu culture. This approach is similar to that of the "Yum" goddess of Tibetan Bon religion (Chemlong, 2003; ReligionFacts, 2016). Palam is therefore a symbol of harmony between nature and life and not merely religious indication. This common element between Bon and Kirat culture gives Palam the form of a spiritual text across borders.

d) Culture and Identity

Mundhum and Palam are memorial structures that connect the Limbu community to their own origins. Jan Assmann (1995) has defined cultural memory as a means of building a collective identity. Palam's constant performances—through song, dance and dialogue—remind us of the community's existence. It keeps the past alive in the present and ensures a chain of cultural continuity.

e) Collection of history

The site references and narratives in the Mundhum and Palam often narrate the history in a mythical manner. References to Tagera Mang, Mangsirori Tang and Yuma reflect not only geography but also ancient societies and cultural exchanges. These symbols have preserved the origins of the Kirat civilization and the connection with the Tibetan Bon tradition as oral history (Chemlong, 2003; Subba, 2018).

f) Meaning of Mythic Geography

Mundhum and palam give an emotional and religious significance to a place in addition to the physical one. Places such as Mangsirori Tang are symbols of collective memory, which keeps the community's autobiography alive. These sites serve as 'toponyms' (name-maps), which hold together collective identities for generations (Tuan, 1977).

g) Linguistic and cultural practice

Palam's Q&A style and rhythmic form make both the listener and the singer an active participant. It not only performs a song, but it also exercises memorization. Repeating social conventions, connections, and cultural values through speech perpetuates them. Palam revives communal culture and memories this way (Ong, 1982; Vansina, 1985).

h) Cross-border memory and continuity

Similarities with Tibetan Bon found in palam and mundhum indicate that cultural contact is not forbidden by borders. These similarities highlight the shared history and flow of ideas among human communities. Such cross-cultural ties have mythologically preserved the origin and expansion of the Kirat civilization (Chemlong, 2003; Subba, 2018).

i) Meaning and use of the study

The study of Palam makes significant contributions in the literary, linguistic, religious and geographical senses. It can be preserved and studied to reveal local history, culture, and geology. Academic learning, cultural preservation, curriculum development, and community projects can benefit from such study.

j) Future Prospects

The main form of this study is based on text analysis. For a deeper understanding, local linguistic research, oral interviews, audio-video archives, and comparative studies with Tibetan Bon traditions are needed. Such a study would help to shed light on the hidden local knowledge and historical evidence at Palam.

Thus, when reading palam and mundhum in the context of mythological geography and cultural memory, these are not just songs—living history. These songs transcend boundaries and time to keep the collective consciousness alive. The history, philosophy, memory, and self-identity of the Limbu community are intertwined within the palam, making it stand as an enduring document of oral civilization (Subba, 201.; Tuan, 1977).

7. Conclusion

Palam is the centre of the oral tradition of the Limbu community. It is not just a rhythmic hymn or a love song; It is a cultural record that encompasses history, religion, geography and collective memory. Landmarks at Palam emerge as symbols of the historical relationship between Tibetan Bon, Shaivite tradition, and Limbu Yuma tradition. These references preserve the origins of the Kirat civilisation, its cultural expansion, and various local beliefs and practices in a mythological form. Thus, when palam is studied as mythological geography, it can be understood not just as a song or a story, but as a living history. The blended voice of memory and identity has preserved Limbu society's collective consciousness and culture.

Mundhum reflects the community's values, beliefs, and identity as well as its past. Yuma Sammang Mundhum holds special significance in the Limbu tradition because it reflects not only the role of the theme or song but also the geographical and cultural relationship. The topographies mentioned show historical links between Tibet and Nepal and indicate contact between the Limbu community and the Bon Shaivite tradition. The Yuma Sammang Mundhum uses local stories, myths, and cultural traditions to show how the Tibetans and Limbu interacted. As a musical or oral heritage, it reflects historical, religious, and social interaction.

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Comparing the Lepmuhang Mundhum and the Matsya Purana: A Study of Genesis Narratives

Abstract

This article is based on Lepmuhang mundhum and Matsya Purana. It compares the stories of Lepmuhang—"Pralaya Katha," "Saba Sammang Mundhum," and "Bhasha Nammaleko Katha"—described in the Mundhum, the original religious texts of the Limbu people—with the Matsya Purana of Hinduism and the creation stories of other civilizations.

In the article, Lepmuhang has been presented as the iconic hero of the Limbu civilization and a social reformer, who saved the living world from floods and started an agricultural life. His story parallels the Manu story of the Matsya incarnation, the Noh story of the Bible, and the flood-story of the ancient Sumer-Mesopotamian civilization. Referring to the study of linguist Balkrishna Pokhrel, the author considers Lepmuhang to be the ancient ancestor of the Limbu (Lallambu) community and the king of the "Lepmu" dynasty.

The article also adds the relevance of folklore theory. The Mundhum has been described as a folk poem that evolved symbolically through the generations of oral traditions. The context of the "language tampering" within the story is considered a symbol of linguistic division and cultural diversity in human civilization.

In conclusion, Lepmuhang has been portrayed as the initiator of the agricultural age, the promoter of religious consciousness, and the socio-cultural founder of the Llambu civilisation. The study has uncovered the cultural and historical links between the eastern mundhum and South Asian mythological traditions.

Keywords: Lepmuhang mundhum, Matsya Puran, Story of genesis, Comparative study, Story of deluge.

(a) Background

This study draws from the Mundhumian myth Lepmuhang's "Apocalypse" described in the Mundhum, 'Saba Sammang Mundhum' and 'The Story of Language Mismatching'. In this study, who was Lepmuhang and what important work he did? Therefore, first of all, let me summarize these three stories that come up in Kirat Mundham (Chemjong, 1961; 1967).

The Story of the Holocaust of Lepmuhang

The Apocalypse Story of Lepmuhang: Then people have increased on earth. People were crowded in all directions. People became like animals and birds. Even though the saints preached the sermons, the people did not listen to the sermons. People did not read Mundhum Shastra. Sins increased. The world was filled with people who did not worship God, did not see justice, were poor, liars, prostitutes and miscreants. At that time, there was a great soul named Lepmuhang. He was constantly meditating on God. Seeing Lepmuhang's devotion, Ningwa Phuma decided to teach him the art of survival.

One day, Lepmuhang got up early in the morning and went to bathe in a small river near his house. While Lepmuhang was bathing, a fish swam up to him and said that a larger fish was chasing it, begging for help. He said that if the fish was saved, the fish would also be saved later. Lepmuhang was surprised to hear this. Lepmuhang patted the fish in his hand. The fish told me to throw it into the well because it would not fit in my arms again. Lepmuhang threw the fish into the well. The fish said again, "I don't want to live longer into the well, throw me into the river." Lepmuhang threw the fish into the river. The fish again asked Lepmuhang to throw him into the sea as he would not fit in the river. Lepmuhang also threw the fish into the sea as the fish said.

After the fish was put into the sea in this way, the fish gave some information to Lepmuhang as a sermon. He assured her he would build a

ship for a coming flood. The fish ordered him to build a ship and rooms for animals and birds. To avoid sinking in the flood, the fish carried the ship tied to its head. By saying this, the baby fish entered the sea. Lepmuhang was amazed at the fish's words, and the fish began to build the ship as instructed. Seeing this, the villagers started making fun of Lepmuhang's work, saying what a ship without the sea. Eventually, he built the ship with rooms according to the fish.

One day there was a flood. Lepmuhang put all the animals, insects, and their descendants in separate rooms inside the ship and closed the door. After tying the ship to the fish's horn, the fish took it away and saved it from drowning. Even though there was an earthquake, nothing happened to the ship. It was morning. The east side was bright. The flood also dried up. Lepmuhang was happy. The fish told all animals, insects, and offspring to be released now. Fish said that he was in Ningwaphu and that he had come to the incarnation of a fish. The fish said to make the earth good again. He said that sin destroys the earth, and righteousness makes the earth unshakable. In this way, Ningwaphu gave a lot of blessings and advice. Lepmuhang also thanked Ningwaphuma very much and started farming by cutting trees. When the grain was ripe, he offered it to Ningwaphu. He taught everyone that one can live by devotion to Ningwaphu (Chemjong, 1961; 1967).

Saba Sammang (Yechhama Sammang) Mundhum

According to the creation story, Saba Sammang originated from the Chujiklung Makmaklung stone. According to another story, Saba Sammang is the descendant of Sodhung Lepmuhang. He was neither in the form of a god, nor as a human being, nor as an animal. So Sodhung Lepmuhang threw it into the clouds. There, too, Saba was screaming in a loud voice, which made him nervous. He threw it back into the cliff of the forest. When they reached the cliff, they began to cry and cry out for lack of food and water. Hearing his lamentation, Lepmuhang fell in love. He ordered him to go to the village and eat what he would offer when the crops were ripe. And he told me to get food in the village. Following his father's advice, he went down to the bank of the Tashi Yanxi River (Subba, 1998).

A story that doesn't match the language

Since then, the number of branches of Lepmuhang has increased. They spoke the same language then. All survived the floods and went to Lungdham, high above the cliffs. Old men told stories of the sea rising and engulfing the earth. He worried it would happen again after hearing that account. Everyone started talking about flood prevention. Many talked and

solved the problem. They built a tower higher than the mountain since climbing it was unsafe. He proposed climbing a ladder from the tower to the blue sky to survive.

Under the leadership of Nahang, the construction of tower started. There was a big field. Some began to dig foundations, some began to build bricks, some began to mud. Until then, everyone spoke the same language. Everyone was working together. After everyone worked together, the work of building the tower also progressed at a fast pace. In this way, they made the tower so high that its height reached close to the blue sky. It was then suggested that the wooden ladder's hooks be raised from the abyss and lifted to the top to reach the sky.

But what did Ningwaphu think, what he wanted, and what happened? At that time, people did not have language. Each one did not understand the other. In this way, things turned upside down. Anger grew. The fight ensued. In this way, the language devided the people.

During this time, the people above were shouting to the lower ones to bring the bricks up, but the people sitting at the bottom of the floor understood that the tower should be demolished. The people who lived at the base demolished the tower built with so much difficulty. In this way, many people died when the tower collapsed. After that, the survivors began to live separately as much as the language matched.

(b) Purpose and method of study

The purpose of this study is to find out who was the Lepmuhang who came to Mundhum and what important works he did and when. The purpose of the study is to establish the relationship between the Lepmuhang, Lepmu and Limbu tribes. In this study, the Lepmuhang and related stories or events have been compared with the myths and Puranas of other literature. The study has also linked the events, places and times related to Lepmuhang with historical facts. The study has been carried forward through a comparative, combinatorial method by studying secondary materials such as Mundhum texts, other religious texts, books, research articles, websites, etc.

Study Method

This study is based on comparative-interpretive qualitative research methods.

Primary sources:

- "The Apocalyptic Story of Lepmuhang" described in various editions of Kiranti Mundhum,

– Matsya Purana (Kantawala, 1956).

Secondary sources:

- International Studies of Mythology (Campbell, 1949; Eliade, 1959),

- Mythological Records of Ancient Civilization (Parrot, 1955; Bandstra, 2009).

In addition, the referenced geography (Tigris–Euphrates river system), linguistic symbols, and cultural meanings have been interreviewed and analyzed.

(c) Theoretical model

Two theoretical frameworks were used in the study:

Myth and Archetype Theory:

According to Carl Jung and Joseph Campbell, myths are "archetypes" of the human collective subconscious — symbols that recur in different civilizations. Lepmuhang and Manu, or Noah and Utnapishtim (Gilgamesh) are all forms of "cultural savior" (savior archetype).

Cultural Relativism and Intertextuality:

Julia Kristeva's thesis suggests that each text retains prior meanings. From this point of view, the similarity between the Mundhum and the Puranas suggests that the same mythological structure was rewritten in different languages.

The Relevance of the Theory of Folk Literature

Mundhum is a folk poem passed down from generation to generation in heard, remembered and oral tradition. It is sung by the samba and the yeba. It has lived in the mind for a long time, has traveled to different geographies, and has diversified in its original form according to time, community and place. Samba has not only made art in the throat but also poetic Mundhum. They have symbolized some of the storylines and characters. Hence the use of symbols and imagery in Mundham. It developed into a folk literature to be understood by the common man and the enlightened. Therefore, in order to understand the essence of Mundhum, it is necessary to have a general knowledge of the theory of folk literature.

The word 'folk' is derived from the Sanskrit language. 'Lok' is a Sanskrit word derived from the suffix 'dhana' in the root 'folk philosophy'. Which means the seer, the creature, the world, the people, etc. Folk literature is the expression or literature inspired by the welfare of the people. The word has been introduced into Sanskrit literature since the Rigveda. It has global recognition and importance.

Dharmaraj Thapa and Hanspure Subedi say that oral literature is the sweet, attractive oral literature emanating from the pulse of the human heart built on language and emotion that people can easily understand and feel. Tulsi Diwas says that in the true sense, folk literature is not only a reflection of folk life and culture but also a carrier. Saraswati Ghimire says, "Saying Vedas is folk literature.

In this way, the above definitions have considered our Vedas i.e. Mundhum as literature i.e. folk literature. In a nutshell, the contemplation of folk literature can be summed up as follows:

1. It has been alive in the heard (Shruti) tradition for ages. 2. It is an expression of public sentiment in simple speech. 3. It is the carrier of folk life and culture. 4. It is also a confluence of primitiveness and novelty. 5. This is a precursor to written literature. 6. It is an oral literature with no classical constraints, constantly changing, and spontaneous.

Written literature is not the only literature. Before the invention of script, unwritten folk literature was rich in every language of the world. In this way, it seems to have been related to language, not script. The salient features of folklore are as follows:

1. The author remains unknown, 2. To be oral and traditional, 3. To be aware of the overall social tradition, 4. To be free from conscious ornamentation, 5. To lack of mere ornamentation, 6. To be a carrier of historicity and folk culture.

Similarities and Differences Between Mundhum and Purana

Manu and Lepmu on the mythological ground

The Hindu Matsya Purana describes the disaster. Lord Vishnu apparently saved humanity from the floods by entering the Matsya form. In the story, Manu is seen in the form of God's fish. Like the story of Lepmuhang, when Manu was holding water for bathing, a fish came in his hand, he asked Manu to save his life. At the request of the fish, he was first

placed in a small pot. When the fish did not fit there, the fish was kept in the well, and when it did not fit there, the fish was kept in the lake. The fish did not even fit into the lake and asked to get into the river and then finally put it into the sea. Manu promised to help the fish in this way and later help Manu during the flood. Therefore, during the floods, Manu tied the ship to the horn of a fish with Sheshnag and saved the sages, humans and animals (Agrawala, 1953).

In Keshari (Kashi), there is a lay (Lepmu) who adopts a sense of righteousness. When the Kashis, who used to travel from Jagraus to Troy, reached Elam via the Nahiri region, they came under the influence of the local Nara (Manu) tribe. Linguist Balkrishna Pokharel has said that these Naras or Manus were the ancestors of today's Newar (Manu) to Nayar. The people of Elam, Sumer, Syria, etc., who reached the pinnacle of civilization at one time, are the Manu (Vaivasvat) or Noah who saved the creation from the flood of the Shvetavaraha Kalpa. Pokhrel has said that he has given the story of saving his life by climbing Mount Ararat (Uru-Adri Mountain) at the junction of Turkey and Armenia in the form of Shvetavaraha Kalpa of Puranas and Noah-Chronicle of the Bible (Pokhrel, 1998). In my opinion, the story of the Holocaust of Lepmuhang can be compared to this story. Not only the story or event, but also the time period and the place can be compared in equivalent.

According to linguist Pokharel, Kir and Gis belonged to the same great tribe (Mahajati) in Central Asia, which is still witnessed by the Kyrgis hills. Both 'Kir' and 'Gis' belonged to the same Kashi Mahajati. Ashwin's influence was both 'Kir' (comparable Russelli Kunyu) and 'Gice'. Later, during the Hitelian period, the 'Gij' (elephant) elephant was developed, while the 'Kir' (Kirat) remained a horse. Like 'Gij' (Kashi), 'Kir' also left the Ashwin religion. On the way to the Himalayas, the 'Kir' (horses) became 'Kinnar' (half-horse) before reaching Armenia. The Kurds, found in Iran, Iraq, Turkey and Azerbaijan, are descendants of these 'kinnars' (Kir). In Nepal, the Kirats of the Kashi gotra do not eat goat-meat due to the influence of their Kashi identity. There was a 'lepmu' that communicated the spirit of the Kirs. Similarly, the ancestors of the Magar were the Kapi who are known by names like Laksh, Raksha or Lass (Pokhrel, 1998).

Other Creation Stories

In the Egyptian creation story, it is said that once upon a time, there was a flood everywhere on earth. Then the sun-God Arundev (Amun-Ra, Ambael) descended on earth to restart the universe and took ownership of

the universe (Lalbathamabal, 1955; Jhadghadh, 1960).

According to linguist Pokharel, this creation story of Egypt can be compared to the sun-god Helios (Igalayak) of Greek mythology, because in both the sun is depicted as a symbol of the beginning of creation and consciousness. According to him, the worshippers of Arundev in Egypt also included the Kashis, indicating the ancient Indian and Egyptian religious relations (Pokhrel, 1998).

Another myth states that the world was created by a flower, or egg, which symbolizes the beginning of life as emerging from the cosmic waters (Lalbathamabal, 1955; Jhadghadh, 1960). This story can also be compared to the Greek creation story, in which the Greek god Zeus and his wife Leda (Hera's sister) fall in love with three flowers in the form of goose-goose. Linguist Pokhrel explains that this too can be compared to the Greek Pollux, Castor, and Helen. This type of creation story is also found in the Satar caste and Thakuris of Nepal (Pokhrel, 1998).

Lepmu, the ancestor of Limbu

Linguist Balkrishna Pokhrel has written about the Kir (Kirat) and Gij (Kisi or Kashi) tribes in his research paper. In Central Asia, there is still a place called Kyrgis, which is a corruption of Kirkis. The former 'Kir' of today's Kirat and the ancestor of Kashi 'Gij' (Kisi) were the two closest branches of a Chag Mahajati. The only difference is that 'Kir' was dominated by Ashwin (horse) and 'Geez' was dominated by elephants. But both of them had the same faith in the goat (Pokhrel, 1998).

Linguist Balkrishna Pokharel has described the ancestors of Limbu as 'Lepmu' tribe (jati). By the time they left Kyrgyz and arrived in Hayesbhumi, Nara had emerged as Ashwin's competitor. They called themselves Manu. These males were spread all the way from Elam to Armenia. Under his influence, the Lepmu people changed from spiritual worship to Narasimha worship in Elam. In the worship of the Kinnar caste, there are three stages of the goat, the horse and the half-horse. The Lei sentiment brought by the Lepmus from Libya and Lebanon is not the original spirit of the Kir or Kirat (Pokhrel). In this way, Pokhrel has called Lepmu the ancestor of Kirat Limbu (Pokhrel, 1998).

Pokhrel has described the lion of Libyan origin as the ancestor of the Arab race on the one hand and the ancestor of the Limbu (Lepmu) tribe on the other. Both of them came close to Jagraus and adopted the Ah-Ley Amu spirit, and the Limbu or Lepmu tribe became 'Ley-amu' and the

ancestors of the Arabs became 'Ah-lay-amu' (Ahlamu). Pokharel asserts that their source is the same.

In Elam, the Limbu or Lepmu tribe (jati) developed Narasimha spirit under the influence of the Sahaik caste (Ley-Amu or-Amu). There, Narasimha worship developed after he met the Manus of the Naralok of Lepmu or Limbu. This is where Dundubhi or Luluvi came from. Lur is still in Luristan of Iran and Lul is still in Nepal. In the territorial land of Elam, they competed with Kashi (ancestors of Khas) on the one hand and Kapi (ancestors of Lakhu, Langa or Magar) on the other. They went east from Kyrgyz at the same time. The Kurds found in Iran, Iraq, Turkey, Azerbaijan, etc., are descendants of these Kinnars or Kirs or Kirats (Pokhrel, 1998).

According to historical mythology, the ancestors of the Lepmu (Kirat) tribe came out of the caves of Muna Tembe or Muna Plain in the Babylonian region during the cataclysm or natural crisis and tried to survive by lighting a fire at night. This mythological description indicates the early cultural connection between the Kirat community and West Asian civilization (Pandhak, 2018).

Greek Mongol relations

In terms of appearance, Kirat Limbu is considered to be of Mongol clan. It can also be traced back to the relationship between the Mongol clan and the Greek civilization. Mongolian comes from megalivan, according to Russian folk historian Anatoly Fomenko (Fomenko & Nosovskiy, 2015). Since Mongolian comes from Greek, the Mongols are linked to the ancient Greeks. According to Nahar (1956), the Mongol dynasty extended from Greece to Asia.

The Tigris-Euphrates

The Tigris-Euphrates is a river located in Southwest Asia and is also one of the largest. The Middle East has parallel rivers flowing through it. The Mesopotamian civilisation that translated to mean middle of the river inhabited these lowlands. The river Tigris-Euphrates of Eastern Turkey has a length of 80 kilometres. These rivers flow southeast along northern Syria and Iraq to the Persian Gulf. The Euphrates River was referred to as Buranan or Puratto by Sumerian and Akkadian. It has the name Perath in the Bible, Al-Furat in Arabic and Firat in Turkish. It measures 2,800 km. Tigris River is referred to as Idigna in Sumerian, Hiddekal in Biblical, Dijalah in Arabic, and Dikal in Turkish. It measures 1,900 km (Kafle, 1984).

In ancient times, the main cities of Samarra and al-Ramadi in southern Iraq were in the tributary of these rivers. The ancient cities of Babylon and Sumer were also under the influence of these rivers. On the banks of the Tigris River were the major capital cities of Assyria or Assyria, Nineveh, Discord (The New Biblical Atlas, 1860). Radiocarbon testing of ancient, flooded surfaces found in excavations in areas of Sumerian cities in Iraq has shown that the area has been found in B.C. Major flooding has been detected in 3000-2900 BC (Bandstra, 2009; Parrott, 1955). In Armenia, there is mention of human civilization dating back to 5000 years ago, including the great pre-Biblical floods. Numerous pre-Common Era accounts exist. According to Sumerian literature, a new era of life began following a great flood around 2700 B.C. (Sheoran, 2017, p. 73).

Agricultural Age

The tradition of mankind making a living by hunting in the jungle changed drastically 10,000-12,000 years ago. Thus, when the agricultural age began, people began to settle permanently on arable land. After growing food by farming, people compensated for the lack of hunting and life became a little easier (National Geographic, 2018). It has been called the Neolithic Revolution or the Agricultural Revolution in human civilization when there is evidence that population growth is a little faster than before (Bocquet-Appel, Jean-Pierre, 2011). There were many reasons why man entered the agricultural age. After the Ice Age, climate change created global floods. These flood-damaged areas became arable and were planted with crops. East Asians had to farm because there was no natural food.

More than 11,300 years ago, Jordan Valley figs were grown. Mexican maize farming began 10,000 years ago. Evidence of grain cultivation in Syria dates back over 9,000 years. The East grew wheat, barley, and peas around 9,000 years ago. During the same Neolithic period, evidence of the first cultivation of rice and millet was found in China. A 2007 study found that the oldest rice growing site in the world was in eastern China. The same study also revealed evidence of the knowledge and art of controlling floods and fires in prehistoric times (National Geographic, 2018).

(d) Discussion

I think the land of the Manus may have been called Muna Tembe or Muna Maidan in the Mundhum. It is also believed that a new creation has begun here, thinking that the faith has changed and entered the Narasimha religion from the Saints and the beginning of another life. In any case,

scholars seem to agree that Munatembe or Muna Plain is located in West Asia.

There is a lot of discussion about Lepmu in Mundhum. There is a story that the king of Lepmu saved him from floods and taught him how to farm. In Mundhum, Lepmu has also ordered that the harvested crop should first be offered to Ningwaphuma as a Nwangi. The Lepmu have also laid down a law on Nwangi. A social arrangement has also been made in Mundhum so that the first grain offered to the Nwangi after the ripening of the crop every year by creating the Saba-sammang has also been created in the mundhum. It has been warned that if the Nwagi is not offered in this way, it will be punished with body ache or sickness due to Saba Sammang. This suggests that Lepmuhang was a king or social reformer of the Lepmu.

Linguist Pokhrel has stated that Lepmu is the ancestor of Limbu, and it was under Kir or Kirat (Pokhrel, 1998). Therefore, between Lepmuhang or Lepmu and Limbu, there is no doomsday or mythological period or B.C. There is a relationship between 3000-2700 BC. The connection can be made on the basis of mythology and radiocarbon testing of the Sumerian region that Lepmuhang may have saved Lepmu, the ancestor of the Limbus, by climbing Mount Ararat (Uru-Adri Mountain) during the cataclysm.

At the end of the doomsday story of Lepmuhang in Mundhum, it is said that Lepmuhang taught him to cultivate crops by cutting down the forest and ashes. In the story, after the ripening of the crop, the ripe grain is first offered to Ningphuma. This shows that the period of the story of Lepmuhang's teaching the art of cultivation must be the period when mankind entered the agricultural age. Thus, on the basis of the above-mentioned facts, in West Asia, B.C. On the basis of the evidence of a major flood in 3000-2700 BC, it can be added that Lepmuhang had an agricultural revolution during the same period.

In the story of the language in Mundhum, the tall tower was built together to protect it from the flood and when it was about to be built, when the ladder was placed in the sky, the bottom and the top did not match and the people below demolished the bottom of the tower. Many people died when the tower collapsed. The Mundhum says that the survivors were separated according to the language. Similarly, in the Matsya Purana, it is said that Vishnu snatched the Veda from the mouth of Brahma by the demon Hiyagriva when Brahma was lying down. In this way, while living and working for a long time in Muna Tembe, or Muna Maidan, the language

between Lepmu and Manu did not match, that is, the tower collapsed. A battle ensued between the descendants of Lepmu and Manu. In the course of such a conflict, property or knowledge may have been stolen. At that time, the descendants of Manu are proud to have saved the Vedas. The children of Lepmu are proud to have created a new one by forgetting the past, seeking new knowledge.

Mundhum's story of this language is very symbolic and symbolic. Some scholars show that the Aryans adopted the original compositions of tribal cultures, translated them into the Sanskrit language and incorporated them into their cultural traditions (Shaffer, 1984; Swarajya, 2020). From this point of view, it is also possible that the Vedas and other ancient Sanskrit texts contained ideas, stories, and linguistic relics of tribal origin.

(e) Conclusion

Lepmuhang is considered to be the king of the Lepmu tribe and an ancient ancestor of the present-day Limbu tribe. According to the Mundhum account, the Lepmu transitioned from a saic tradition to Narasimha after coming into contact with the Manus in the Elam region. This conversion marks not just a change of faith, but the beginning of a new chapter of human consciousness. It can be described as "Ningwaphuma" the dawn of new knowledge and light.

Both mythological and historical evidence suggests that Muna Tembe, or Muna Plain, may have been associated with this ancient region of Elam. It was during this period that the Lepmus faced floods along with the Manus. The account of the people who took refuge in Mount Ararat (Mount Uru-Adri) during the Holocaust and saved their lives connects this myth to the time period 3000-2700 BC that was confirmed by radiocarbon testing in the Sumerian region.

From this point of view, Lepmuhang is not just a mythological figure; He is the pioneer of the early agricultural revolution, social reformer and organizer of civilization. He put agriculture at the center of his way of life and introduced the tradition of "Nwangi" when crops were ripe, symbolizing reverence for nature, respect for labour, and devotion to knowledge. The popular belief that "Saba-Sammang" would suffer if not offered the Nwangi reinforced both social discipline and spiritual responsibility.

In this way, the tradition of Lepmuhang has led the Limbu

community towards an agrarian lifestyle and knowledge-based faith culture since the Mundhum period. He stands as a symbol that binds nature, labor and faith together in the transition period of human civilization.

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Tibetan Influence on Kirat Religion and Culture: A Historical and Cultural Analysis

Abstract:

The main objective of this dissertation is to study the historical, cultural and linguistic influence of Tibetan influence on Kirat religion and culture. This study focuses on the similarities between the Limbu community's original concept of 'Ningwaphu' and the Tibetan 'Nyingma' tradition. Historical evidence, particularly the political and military presence of Tibetans in the Kirat region during the reign of Tibetan King Srang Chang Gampo in the seventh century, is a major basis for this influence. This article analyses the influence of Bon religion and ancient Tibetan Buddhism on Yuma religion from historical events, such as the role of King Mao Rong and Sirijunga, the religious conflict in Sikkim, etc. In linguistic comparisons, the similarity in meaning and pronunciation of words such as 'Nyingma' and 'Ningwaphu' indicates cultural exchange. To sum up, the Tibetan influence on the Kirat religion and culture was enormous and multifaceted due to political subordination, cultural interaction, and religious cohesiveness.

Keywords: Yuma, Ningwaphu, Bon, Buddhism, Limbu, Kirat.

Introduction:

The ethnic diversity of Nepal has given the country a more diverse culture particularly that of Kirat history. Kirats observe Kirat Mundhum, Kirat Dharma or Yuma Dharma. Because of its closeness to Tibet, which was traditionally a part of Kirat, the influence of Tibet on the culture, religion, and politics in Tibet was important.

Bon and Tibetan Buddhism are part of the Nyingma tradition, the oldest Tibetan spiritual tradition (Wikipedia, 2018). The word 'Nyingma' is similar in sound and meaning to 'Ningwaphu', which refers to the original deity of the Kirat Limbus. This resemblance is the driving force behind this research. This article attempts to analyze the Tibetan influence on Kirat religion and culture from the perspective of history, theology and linguistics. It will draw on historical texts, scholarly research and cultural comparative studies.

The main question of this study is: What is the nature of Tibetan influence on Kirat religion and culture, and what is its historical basis? Also, how do linguistic similarities (such as Nyingma and Ningwaphu) prove this effect? The limitation of this article is that it does not touch upon the Indian (Hindu) influence on the Kirat religion, as it requires a separate study.

Research Methodology:

Qualitative research methods have been used in the preparation of this dissertation. This study is primarily based on an in-depth study and analysis of secondary sources. For this, material has been gathered from the following sources:

1. Historical texts: A study of primary historical sources such as Iman Singh Chemjong's "Kirat History and Culture" (2003) and "Kirat Mundhum Khahun" (1965).

2. Research papers and Ph.D. papers: Mohan Kumar Tumbahang's research on Sirijunga, J.R. Subba's "Mahatma Sirijunga Singthebe" (2004) (Real name: Te-Ongsi Sen Thebe) and other materials.

International sources: Works by writers such as Charles Bell (1928), Rahul Sankrityayan (1951), B.P. Singh (1954), who have given information about the history of Tibet and South Asia.

4. Reference Books: General reference material, including Britannica Encyclopedia (2018).

Thematic analysis of the collected materials has been done. The data are selected, categorized and interpreted under thematic categories such as history, religion, language, and political influence. This method has made it easier to systematically present various aspects of Tibetan influence in Kirat culture.

Theoretical framework:

The two significant theoretical frameworks that will support this research are:

i) Cultural Diffusion:

The cultural diffusionism refers to the transmission of cultural aspects (e.g. ideas, technology, language, religious beliefs, customs) of one culture to another. According to Rogers (2003), defined it as the spread of innovation, where any new idea or practice gets spread to other members of the society in the course of time. The transmission can take place in diverse routes which could include:

Direct contact: these are based on interaction between two cultures either by trade, war or any form of direct interaction.

By an intermediary: e.g., by a merchant or missionaries.

Stimulus diffusion: This is whereby one culture creates a new version of its own based on the ideas of the other culture (Kroeber, 1940).

In discussing the influence that Tibetan culture had on the Kirat culture, we can assume that Tibetan language, religion (Bon and Buddhism), and culture were transferred to the Kirat society due to the historical political binding, trade as well as cultural relations with Tibet. Hofstede (2001) noted that cultural beliefs can cross the borders especially when two cultures are in close contact.

ii) Syncretism:

Syncretism is the term of a new and syncretic character of a combination of two or more religious or cultural traditions. According to Leopold and Jensen (2004), it is a cultural and religious process in which

different beliefs and practices merge with each other to acquire new meanings and forms. Shaw and Stuart (1994) see this as a "politics of religious synthesis", involving aspects such as power relations, identity, and cultural rights.

Bastide (1978) in his study of Afro-Brazilian religion showed how repressed groups practice their original religious beliefs in conjunction with the religion of the ruling class, thereby creating a cohesive religious form. The inclusion of elements of the Tibetan Bon religion in the Kirat Yuma religion indicates this syncretism. The Kiratis have assimilated the Tibetan Bon religion's practices such as magic, exorcism, and indulgence, and harmonized with their original Yuma religion, which has led to the development of a distinctive and rich religious tradition.

Presentations and Discussions

1. Historical Background: Tibetan-Kirat Interaction

Understanding the historical context is essential to understanding Tibetan influences on Kirat religion and culture. The seventh century can be regarded as the first important period of this interaction. According to historian Iman Singh Chemjong (2003), various Kirati groups entered the eastern part of Nepal from Yunnan province of Tibet. In the meantime, a large group of 700 families led by Mao Rong of the Shan Makwan dynasty settled in the Morang (then Mawarong) area. However, when the region came under the control of ten Limbuwans, they were driven out and took refuge at Khampajong in Tibet.

At this time, Tibet was ruled by the powerful King Srang Chang Gampo (618-649 AD). His policy of expansion also included parts of Nepal and northern India. As noted by Chemjong (2003), King Srang Chang Gampo assisted Mao Rong in capturing Limbuwan and invading as far as Mithila in northern India. During this invasion, more Kiratis and Tibetans arrived in Limbuwan, and eventually Mao Rong was proclaimed king of Limbuwan. This is the point where politics and military influence of Tibetans in the Kirat region began. So, it was quite natural that in the seventh century Nepal and Kirat kingdom became a subject of the Tibetan influence, which is also accepted by such historians as Rahul Sankrityayan (1951) and B.P. Singh (1954).

2. Religious Influences: Yuma Religion, Bon and Buddhism

Along with political influence, came religious influence. Mao Rong was

a Buddhist king who translated Buddhist texts into the Kirat Rong language (Chemjong, 2003). From this, it can be inferred that Buddhism entered the Kirat society.

Subsequently, during the reign of Uba Hang, his queen Hsiun Nosuno Hangma promulgated Yumapanth (Yumaism) as the state religion. However, the greatest revival of the Yuma religion occurred during the time of the King Sirijunga (882-925). He himself was a spiritual guru and a social reformer. He revived the endangered Yuma religion. According to Mohan Kumar Tumbahang (2013), he visited Lhasa in Tibet and met with graduate scholars from Nalanda University and created the Kirat script (Sirijunga script).

What is important here is that the influence of the Tibetan Bon religion is clearly visible in the Yuma religion revived by Sirijunga. International researcher Charles Bell (1928) noted in his research that Sirijunga propagated the Yuma religion, similar to the Tibetan Bon religion. Rituals such as magic, spiritism, and indulgence are prevalent in Bon religion (Britannica Encyclopedia, 2018). These rituals are also present in the Kirat Yuma religion. This clearly indicates the pattern of religious syncretism between Kirat religion and Tibetan Bon religion. That is, the Kiratis developed a rich and cohesive religious tradition by incorporating some elements of Tibetan Bon religion into their original Yuma religion.

This influence continued into later history. In the eighteenth century, the Kirat of Sikkim were driven to learn the Tibetan script and convert to Buddhism according to the wishes of the Tibetan rulers. In protest, Teongsi Sen Thebe tried to revive the Sirijunga script and the Yuma religion, but opposition from Buddhist monks led to his assassination. This episode illustrates the tension between the dominance of Tibetan Buddhism and Kirat originality.

3. Linguistic and Cultural Similarities: Nyingma and Nyingwaphu

Language is the ultimate witness to cultural exchange. In Tibetan tradition, the word "Nyingma" refers to ancient or ancient and is the name of a revered spiritual tradition. Similarly, the original deity or consciousness of the Kirat Limbus is called 'Ningwaphu'. Here, the word 'Ningwaphu' in the Limbu language refers to the brain, mind, memory.

In terms of sound, 'Nyingma' and 'Ningwaphu' sound almost identical. In terms of meaning, both words refer to concepts related to the past, antiquity, consciousness and memory. For Tibetans, 'Nyingma' means a

storehouse of ancient knowledge, while for Kiratis, 'Ningwaphu' means a source of inner consciousness and memory. This semantic similarity is not a coincidence. It represents a representation of the profound cultural as well as spiritual interactions which have been occurring between the two cultures a long time. This was a typical case of cultural diffusion.

Conclusion:

This paper has come up with the conclusion that Tibetan impact on Kirat religion and culture is extensive, varied and has been historically established. The effect is largely manifested in three locations:

First, in the historical-political sphere: since the throne of the Tibetan king Srang Chang Gampo in the seventh century, the Kirat lands fell into the sphere of influence of Tibetans. Kings like Mao Rong came into the scene and cleared the way of the Tibetan culture and religion through the support of Tibetan military and political assistance.

Second, in the religious realm: The Yuma religion of the Kiratis encompasses rituals such as magic, spiritism, and indulgences of the Tibetan Bon religion. Even when social reformers such as Sirijunga revived the Yuma religion, it does not seem to deny its closeness to the Bon religion. Also, the influence of Buddhism has been there since the time of King Mao Rong.

Third, in the linguistic and cultural realm: the phonetic and semantic similarity between the Tibetan Nyingma and Kirat Limbu's "Ningwaphu" refers to the shared cultural history between the two cultures and the existence of spiritual consciousness.

Ultimately, Kirat religion and culture remained intact in their original identity, but historically close contact with Tibetan culture did not keep them separate from Tibetan influences. This influence has appeared to have been critical in diversifying and enriching the Kirat culture and not its undermining. It can be expected that Hinduism will have some impact on Kirat religion in future, yet Tibetan influence will still stay an essential part of it and its history.

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Locality and Historicity in the Etymology of Mechi, Koshi

Abstract

The main objective of this research article is to analyze the etymology of the nomenclature of the Mechi and Koshi rivers located in the eastern region of Nepal from a historical and linguistic perspective. The traditionally prevalent interpretations and based on Sanskrit literature neglect the local history and culture. This study presents the oral history, linguistic characteristics, and cultural traditions of the local Kirat tribes as the principal evidence, as opposed to those traditional views.

The article is based on the writings of historian Iman Singh Chemjong (2003). This links the origin of the word "Mechi" to the word "Mlechchha", a term used for the Kirats in ancient Sanskrit texts. It has been argued that it evolved locally from "Mlechchha" to the "Meche" tribe and was named after the Kirat language with the suffix "Li" and eventually the river "Mechi".

Similarly, the name "Koshi" is shown to be linked with the powerful historical presence of the Koch caste. The Kochs have established vast empires in the region during the historic period. As the argument presented in the article states, Koch was turned into Koshi by means of the addition of the suffix Li following the name of the tribe and was later transformed as Koshi.

Therefore, this article verifies the principle that the names of the Mechi and Koshi rivers are not only a geographical determinant, but an animate reminder of the preservation of the culture, historical pride, and language of the local Kirat and Koch tribes. This paper also indicates the

shortcomings of centralized cultural historiography and highlights the necessity to use local indigenous sources and voices in Nepali historiography and cultural studies in a more accommodating way.

Keywords: Mechi, Koshi, Etymology, Kirat, Locality, Historicity, Mlechchha, Koch caste, Nepal, Nomenclature.

Background

According to the Markandeya Purana, during the Mahabharata period, the seven Kirat kingdoms of Prabhukha were Ashwakuta or Kabul, Kulya or Kulu valley, Matsya or Uttar Vihara, Paundra or Bengal, Sumar or Assam, Malak or Mlek or Lohit, Kinnar or Kirat or Garhwal and Nepal. The Kirat nations were Khambozas or Khambozas, Yabhana or Greeks, Saka or Scythians, Pallavas or Parthians, Persians or Persians, Pardas or Balhikas, Chinese Kirat or Asura and Khas. The Aryans wrote them as Shudras in their texts (Manusmriti Tenth Chapter). During the Mahabharata period, Harwa Hang ruled in Bihar, Darba Hang in Bengal and Viratha in Morang region, Kichak and Satya ruled in Jhapa. Among them was the famous king Viratha (Birat) where five Pandavas lived in secret (Chemjong, 2003).

Importance of research: It points to the need to redefine Nepal's cultural history, recognize the contributions of local tribes, and integrate local resources into historical accounts.

Research Objective: The main objective of this study is to analyze the etymology of the names of the Mechi and Koshi rivers on the basis of local Kirat history, language and cultural traditions.

Research Questions:

1. How is the origin of the names of the Mechi and Koshi rivers linked to the local Kirat history and language?
2. What role does the local "li" suffix play in the naming process?
3. How has the historical rise and fall of the Koch people affected the naming of the Koshi River?

Research Methodology

This study adopts a qualitative research framework, for which historical and cultural analysis is used as the central framework. The following methods are used for statistics and interpretation:

a) Analysis of original historical texts: An in-depth study of primary sources of Kirat history, including Imansingh Chemjong's "History and Culture of the Kirat People" (2003).

b) Linguistic analysis: study of the role of the "li" suffix used in the Kirat language and the process of corruption (sound change) (Chemjong, 2003).

c) Historical Comparative Method: A comparative analysis of the Mahabharata kingdoms, Kirat kingdoms and the growth of Koch Empire.

d) Analysis of the secondary sources: Critical analysis of articles by authors like Ram Kumar Pandey (1985) and Som Prasad Khatiwada (2013).

Theoretical or Study Framework

This research builds on the theoretical framework of "Local Knowledge Systems" (Agrawal, 1955). This framework recognizes the language, oral history, and cultural practices of local communities as sources of valid knowledge and resists the tendency to be ignored or ignored by central or dominant cultural accounts. This study seeks to establish the linguistic and historical knowledge of the Kirat community in particular as a reliable source for the naming of Mechi and Koshi, which has traditionally been limited to Sanskrit literature (Khatiwada, 2013).

Presentation

(a) Locality is the first basis in the etymology of the words Mechi and Koshi

During the Mahabharata period, the Kiratis ruled in North Bihar, North Bengal and Assam when the five Pandavas came to hide in incognito. The Aryans had heard that the Kirats were in the east. The Aryans named Assam and Lohit country as Mlechchha country. From this Mlechchha country the Mlechchha and from the Mlechchha the Mech or Meche tribe was formed (Chemjong, 2003). In my opinion, the river that flows through the area inhabited by the Meche tribe may later have been called the Mechi River. The name Mechi is linked to the history of the Meche tribe.

As a basis for this, I am quoting a fact of historian Chemjong. The word Licchavi is derived from the word Kirat. 'Li' means a certain family or class and 'Cha' means the offspring of 'Li'. The word 'Li' is used a lot in the Kirat language. The word 'Li' refers to family. After the decline of the Licchavi

period in history, they sought shelter in the eastern hills of Nepal called Dilpa, Necha, Dungama, Dimma, Para, Serma, Makpa, Sawa (Chemjong, 2003). Later, the word 'live' or 'resident' was formed by adding 'li' to the name of the place where they lived. For example, when we address the locals as Dilpali, Nechali, Hungmali, Dimmali, Parali, Shermali, Makpali, Sawali, we understand them as the inhabitants of that place. I believe that I see a strong possibility that the descendants of Kirat became 'Mechi' by adding the suffix 'Li' to the word 'Meche'.

The name Koshi has been researched by different scholars. Ramkumar Pandey thinks that the Koshi River has its origin in Tibet and therefore, he tries to find its meaning in Tibetan language. Koshi is referred to as Ko or Ku in Tibet. It is at this point that he considers that the Kirats present in this region named this river, Koshi (Pandey, 2043). Som Prasad Khatiwada also searched Sanskrit literature for its meaning. He claims that Sanskrit literature calls this river Kaushiki, which is thought to be the name of Kushika's daughter. Kaushiki is also called Uma or Parvati in Sanskrit as Shiva's power (Khatiwada, 2070). It is known of this that the word Kaushiki is related with Kirat civilization.

I find it more logical to associate the name of the Koshi river with the Kirat Koch, or present-day Rajbanshi, the inhabitants of this region. Since the kingdom of the Kirat Koch tribe was established in this area before the Aryans came to this area, the river flowing near the Koch tribe must have been identified earlier. Sanskrit literature is not necessary to explore the native meaning of the river. It should be addressed in a way that refers to the local community. I found a strong possibility that the people living here might have been named 'Kochi' by adding the suffix 'Li' to 'Koch' and later being corrupted to 'Koshi'.

(b) Historical Grounds

In order to make these arguments, I would like to draw on some historical background. Koch, let's look at the history of the rise and fall of the Mech race. In 125 BC, there was a revolt in the Kirat country during the reign of King Samyokhang, the seventh generation of King Parbate. The Madhesi Kirat opposed the rule of King Samyok. Under the leadership of Bajadeva (whose Sanskrit name is Vasudeva), he ended the rule of Samyokhang, and Bajdeva emerged as the ruler of present-day eastern Nepal. The capital was in Libang. He was followed by 12 kings, Shankhadeva, Devashankha, Devapur, Devabhichuk, Devghantuk, Sotunghang, Limbunghang, Lijehang , Mapunghang, Dendehang, and Kundungjapa. Kundungjapa had four sons:

Mudhunge, Sandhunge, Kanehang, and Kochuhang. They divided the kingdom. Of these, Kochuhang migrated to North Bengal and ruled by establishing the kingdom of Kochpiguri. And the people were called the Koch tribe. Whose name is now Kuch Bihar.

In the fourth century, a powerful Kirati Koch king Shankal arose in Assam. He had 100,000 horses, 4,000 elephants, and 400,000 soldiers. He also conquered the Kushan [Khasan] kingdom and conquered Bihar. Thus his kingdom expanded from Afghanistan in the east to Assam in the west. The capital shifted from Kamrup to Lakhnauti in Bengal. At that time, Persian King Afrasiab attacked with 50,000 Mongolian soldiers, losing the first time but winning the second time. But the Mongolian soldiers, who were defeated for the first time, hid in the northern Himalayas and stayed here. Historian Iman Singh Chemjong states that the present-day Lepcha people were the refugee soldiers and that they brought the word Ilam. Thus the mighty Kirat Koch empire disintegrated. Chemjong has said that these scattered tribes later organized and replaced the Kirat rule in the Kathmandu Valley and started the Licchavi rule.

In the 16th century, Raja Hariya Koch arose in Assam. He ruled with Goalpara as his capital. His son Bishu Koch also subdued other Koches and Muslims. He consolidated the kingdom and converted to Hinduism and even renamed himself Biswa Singh Koch. He gave royal recognition to Hinduism and repaired the Kamaksh temple and arranged for priests. He had 19 sons, of whom Shukladhwaj became famous by the name Chilla Rai. Biswa Singh Koch was inclined towards Hinduism and sent his son to Banaras to study Sanskrit. After completing his Sanskrit education, Nar Narayan Koch became the king and his brother Chilla Rai became the army chief. He expanded the kingdom and ruled for 40 years, establishing kingdoms from North Bihar to Assam.

At that time, Hindus looked down on the Koch as a barbaron. King Nar Narayan in consultation with his brother Chila Rai decided to make the Koch name Rajbanshi and launched a campaign to call or become a Rajbanshi Hindu Koch in the state. In this way, the Hindu priests took the money and made Koch a Hindu royalty. At that time, there were 8 lakh Kochs. Most of the Koch were poor, so they could not pay the Hindu Pandit Purohit and many coaches became Muslims because they did not have to pay to go to Islam. Historian Iman Singh Chemjong says that Muslims were still looked down upon by the Hindu Rajbanshi, which led to a fierce clash between the elite family in Assam and their downfall.

Discussion

The historical background of Kirat or Koch land is relevant to understand the toponyms of the river and land. Opinions of the scholars mentioned in the naming of Koshi may be correct in their respective places, but this does not satisfy the curiosity. It is not clear what the basis for becoming a Koshi is when the Tibetan 'Ko' or 'Ku' comes here. Similarly, although Koshi is mentioned as a symbol of power in the culture and literature, the fact about the etymology of the name Koshi is silent.

In the derivation of Koshi from the word Kaushiki, the term Kaushiki means "fickle." The sage's daughter may have been named Kaushiki to reflect this quality of river's unstable flowing charecter. However, this raises a question: is the Koshi River considered the elder or the daughter of Kaushiki? The question also arises as to what was the name of this river or Koshi until the Kaushiki daughter was born. My point is whether Koshi is the eldest or the Kaushiki is the eldest. Because the Aryans entered the Kirat country only later. Nor can it be ruled out that the Sanskrit form of Koshi could be Kaushiki, just as the Kirati word Bajdev is called Vasudev in Sanskrit.

The historical fact above speaks of the fact that the word 'Mlechchha' was called by Arya with contempt and the word or tribe 'Koch' which was not respected till now. Looking at the map of the Mahabharata period, it is clear that there was a Kirat country in Nepal for a long time before the arrival of the Aryans. History has also proved that there was a time when Afghanistan to Assam and North Bihar were in Kirat country and for a long period of history the Terai region and Assam was under the Koch kingdom.

The possibility of exploring the language, culture and identity of the indigenous people in the naming of the rivers and streams cannot be ruled out. Other facts related to the Kirat language and naming have made the etymology of the word Mechi, Koshi meaningful. Here, it seems that 'Mechi' and 'Koshi' have been formed from a play on three words. 'Mech' has been formed from the word 'Mlechchha' and the Kirat word 'Li' has been added to it to form 'Meche' or 'Mechi'. Similarly, there is strong evidence that 'Koshi' has been formed from 'Kochi' by adding the suffix 'Li' to the word 'Koch'.

Conclusion

The etymology of the words 'Mechi' and 'Koshi' is more factual and closer to the truth when researched and analyzed on the basis of the ancient folklore and historical basis of the local indigenous people. The words Mechi

and Koshi are derived from the point of view of the pride of the Koch or Kirat people and Aryan culture. Therefore, the naming of the Meche people and the Koshi river in the naming of the Mechi river should be seen keeping in mind the historical facts related to the name of the Koch tribe who ran the empire for a long time in this region. We should be proud that the words 'Mlechchha' or 'Mech' or 'Meche' and 'Koch' are derived from the Kirat word 'Li' and become Mechi and Koshi respectively.

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Divine Power and Human Consciousness: The Struggle for Avatarism, Opportunism and Democratic Thinking

Abstract

This article analyzes the interrelationship between incarnalism and opportunism from the perspective of religious philosophy, history, and political consciousness. At the heart of the study are two fundamental questions—first, how religious myths and philosophies lend divine legitimacy to power; And second, how opportunism gains individual or group benefits within the same structure.

Philosophically, the article captures the concepts of "Leela" and "Avatar" of Hindu philosophy as a theoretical background (Britannica, 2023b; Britannica, 2023d). The "Lila" is the free play of God's creation process, while the "Incarnation" is the human expression of that game—but when this idea is used by power to prove its moral authority, free consciousness is limited. The article also incorporates the *Lilalekhan* theory of Nepali litterateur Indra Bahadur Rai and shows that when the creative freedom of "Leela" is transformed into a power-centered interpretation of "Avatar", human consciousness transforms into subordination in the name of loyalty (Rai, 1974).

Historically, the article takes the transformation from the Pharaoh-culture of ancient Egypt to the divine kingship of South Asia and Nepal as a case study (Britannica, 2023a; Britannica, 2023 c). These examples show that the religiosity of power replaced critical consciousness with devotion as a political tool.

The article concludes by saying that when incarnate (power based on divine right) and opportunism (behavior that benefits from that power) are mutually reinforced in society, democratic values are eroded. In the absence of rationality, scientific consciousness, and civic education, people fall into person-worship and myths that confine the true meaning of freedom. Therefore, restoring the balance between faith and conscience is the main intellectual challenge for a modern democratic society.

Keywords: Avatarism, opportunism, pastimes, divine kingship, democracy, critical consciousness

Introduction

Religion, power, and culture have always been deeply intertwined in the evolution of human civilization. It was in early societies that people imagined supernatural forces in an attempt to understand nature and existence, which led to the rise of religion. Religion provided not only spiritual guidance but also social restraint, moral discipline, and the legal basis of the political structure. This is why the regime has used religion throughout history as a means to ensure its stability and dominance (Britannica, 2023d).

Incarnalism is an extension of this process — where the personality of an unusual person, ruler, or charismatic leader is given divine form. Such a concept gives the ruler not only political but also moral and religious authority, which gives his orders or decisions the same legitimacy as the "divine will". In this way, avatarism reduces the distance between power and faith and reduces the possibility of criticism.

Opportunism, as a complementary practice, tends to use the same religious aura and belief system to gain individual or group advantage. Opportunists try to gain power, wealth, or social prestige using the emotional impact of religion and the symbolism of incarnate power (Britannica, 2023b).

When the two predispositions should be present jointly, then the culture of critical consciousness, independent thinking, and questioning in the society will be eroded. Devotion takes the place of civic consciousness and weakens the democratic values: the values of transparency, accountability and equality. That is why the analysis of avatarism and opportunism is not just a question of religion or philosophy, but one of the main questions of socio-political discussion.

Theoretical Background: The Idea of Leela and Avatar

In Sanatan Hindu philosophy, the word 'Leela' describes the creation of God as a divine play. According to this view, Brahman or the Supreme Being does not operate for any purpose or purpose, but as an expression of one's own happiness and creativity. Lila is scripturally profound—because it shows the relationship between God and the world as a free play, not a bond (Britannica, 2023b).

But this very idea, which initially symbolized freedom and creativity, came to be used over time as a tool to affirm the legitimacy of political and social power. Rulers, religious leaders, or charismatic figures portrayed themselves as part of the "divine game" or "part of God"—that is, their decisions and actions were treated as divine "pastimes" rather than as ordinary human beings (Britannica, 2023d). Thus, the concept of Leela and Avatar created a mental framework to keep power away from sanctity and criticism.

Avatarism is an extension of this context. It gives divine cover to the extraordinary personality and creates collective unity and devotion through devotion. But this concept also has the potential to undermine critical consciousness, because opposing the "incarnation" can be antithetical to God. This dialectical relationship between religion and philosophy—where faith and reason compete with each other—complicates anthropology doctrinally.

Nepali litterateur Indra Bahadur Rai has also described 'Leela' as a transformation of literary consciousness, not just a religious concept. According to his theory of lilalekhana, life, creation, and literature are all "leelas"—that is, there is no rigid boundary between the creator and the creation, between the author and the creation, between reality and imagination. According to Rai, "Leela" refers to an independent creative game, in which the writer and characters are engaged on an equal footing. This idea redefines religious 'Leela' in a cosmic and human sense – not a game of God, but a game of consciousness (Rai, 1974).

In Rai's view, the purpose of Lilalekhana is not power or dominance, but the free expression of experience and consciousness. This is the very reverse of the incarnate vision- that a sentient human being is a creator rather than God. In this respect, the friendship between Leela and Avatar becomes ironical: the former one reveals freedom and creativity, and the latter one requires submission and respect.

Thus, theoretically "Lila" and "Avatar" are representatives of two different consciousnesses—the former sees creation as an open dialogue, the second explains power as a divine order. When the Leela philosophy is taken over by the state, it becomes a means of religious justification, not an independent creation. It is at this point that social forms of avatarism and opportunism arise.

Historical Case Study 1: Ancient Egypt and the Godliness of the Pharaohs.

Ancient Egypt was among the first and the most organized human civilization, in which the correlation between the religion and the power was profound and could not be separated. Maat, which is a representation of balance, truth, and justice, was deemed to be the foundation of the running of the world in the Egyptian worldview. The pharaohs were defined as the guardians of this "mother", which made them not just political rulers, but "divine mediators" who maintained moral and spiritual balance (Britannica, 2023a).

The pharaoh was often considered to be the direct descendant or representative of the sun-God Ra. This belief transformed the pharaoh into the incarnation of God and legitimized his rule as a "divine command". When power is placed in the shadow of purity, political decisions are out of the question—rejecting the orders of the pharaohs was tantamount to rejecting God's will. This notion led to the permanence of "divine kingship" in Egyptian civilization (Britannica, 2023d).

The pyramids are the material symbols of this authoritarian religious structure. They are not just architectural or engineering achievements; They are the physical embodiment of the ruler's immortality and purity. The construction of the pyramids involved the labor of millions of people and was described as "service to the gods" and was given a cover of religious morality. In Egypt, religion thus transformed persecution into a sacred duty. The Faro-culture perpetuated the myth of divine authority for centuries, redefining the very relationship between the state, religion, and labor.

This historical example shows that when the state assumes a divine identity, the freedom of the people diminishes and the moral responsibility is replaced by fear and devotion. Pharaoh's concept of the "divine incarnation" embodied an early form of incarnation—where power and religion are bound together, and rule in the name of God is legitimized.

Historical Case Study 2: The South Asian and Nepali Context

In South Asian civilization, the relationship between religion and power is as old and deep as in Egypt. Right from the Vedic period, the king was conceived not merely as a ruler, but as a "Rajarshi"—that is, a combination of a sage and a ruler. The Ravika Dharma was that the will of the ruler was considered sacred like a will of God. Incarnation, therefore, connected the divide between political and religious authority in forming a cultural tradition of divine kingship in South Asia (Britannica, 2023d).

This trend can be observed changing in Nepal. The Kirata era was characterized by the tradition of portraying leaders as some religious figures, which was the result of the connection between the state and religious life. The connection between the king and God also became more institutionalized during the period of the Licchavi the tradition of considering kings as the incarnation of Vishnu was extended with the help of bards and religious leaders (Britannica, 2023c). This procedure made the balance of power stable and the ruler was not criticized.

In 18th century, Prithvi Narayan Shah during the unification of Nepal had institutionalized the use of religious symbolism as a nation building tool. He described his reign as a defence of religion, which gained him popular opinion and spiritual legitimacy. He made religious consciousness a source of nationalist unity by using theological values—such as piety, ethnic structure, and allegiance—as political commentary (Britannica, 2023c).

But even though we have entered the era of modern democracy, the incarnate thinking has not completely ended. Even today, the tendency to portray charismatic leaders as "country-saviors," "messengers of God," or "divine figures" is alive in the social consciousness. Avatarism has thus taken on a modern form—where religion has been replaced by political sentiment, but the lack of rational consciousness remains the same.

This historical trend shows that incarnism is not only a religious concept but also a politico-cultural trend that disturbs the balance between power and faith. The myth of incarnate power is constantly reinvented—sometimes in the form of a deity, sometimes as a national hero.

Analysis and Discussion

Avatarism and opportunism are two complementary and structurally

linked tendencies of society. Incarnalism provides power with a veil of divine and moral justification, presenting the ruler or influencer as "the representative of God's will." Such legitimacy becomes the most powerful symbol of political legitimacy—where power is exercised in the name of divine responsibility, not just an institutional right. As a result, criticism of the regime begins to be interpreted as "heresy" or "anti-God" (Britannica, 2023d).

Opportunism arises in this psycho-cultural mechanism. Opportunists use this sacred relationship between religion and power for their own ends. Behaviors that are close to the religious right, remain in the shadow of power, or seek economic and social benefits in the name of "service" arise from this mental structure. In this way, avatarism creates an environment of thought-control, and opportunism gains in that environment. Together, they establish the erosion of critical consciousness and silence in the name of social stability.

When the culture of criticism and questioning is weakened in the society, democracy is limited to procedural governance and loses its form of value democracy. The principles of transparency and accountability are weakened when citizens view power as divine. Devotion, inspired by religious sentiments, occupies civic participation and public responsibility. In such a situation, power becomes the standard of "truth" and "morality"—a fundamental contradiction of democratic consciousness.

The lack of scientific approach and civic education deepens the problem. Science teaches us to ask questions, and civics education develops a sense of responsibility and participation in power. When these two bases are weak, the society gets stuck in the culture of worshipping the individual. The worship of religious or political avatars transforms people into passive devotees, which not only weakens the democratic system, but also postpones moral development.

Therefore, it is imperative to re-evaluate the relationship between religion and power for the stability of democracy. Religion should be understood as a private sphere of faith and a source of moral guidance, while power should be held up as a transparent, accountable, and reviewable institution. Only a clear demarcation between these two areas makes civil liberties and the development of critical consciousness possible. This rational separation seems indispensable for both the moral and political emancipation of modern society.

Policy Implications

i. Rationality in education: Critical thinking and civic consciousness

should be included in the educational curriculum.
ii. Transparency of religion and power: Religious institutions should maintain transparency in political influence and economic activity.
iii. Cultural reinterpretation: Traditional concepts need to be re-examined from a modern scientific point of view so that a balance between faith and reason is maintained.

Conclusion

Avatarism and opportunism are not separate social phenomena. They are forms of consciousness deeply rooted in the religious, cultural, and political history of human civilization. Incarnation confers a divine character on the entity or person, sanctifying his decisions and behavior in the name of "divine will." Opportunism exploits holiness to promote personal gain and power. These two trends undermine critical thinking, civic liberty, and morality.

Examples from ancient Egypt to current South Asia and Nepal indicate that religion and power may first promote societal discipline and unity, but they eventually create a society of inequity, fear, and subjugation. From the divine rule of the pharaohs to the South Asian "divine kingship", the religiosization of power has hindered the development of strong public consciousness (Britannica, 2023a; Britannica, 2023d).

Even in contemporary society, this trend has not ended power still seeks legitimacy through charisma, individualism, and symbolic divinity. The fundamentals of the embodimentalism, religious and political, are not different: the social stability by the faith and fear. However, these stabilizations are harmful to long-term growth, since they discourage questioning, criticism and innovativeness.

This is what the modern age can be characterized by: How to reconcile tradition with faith and conscience? Religion must be reinstated as a matter of moral faith and personal consciousness, and power must be confined to an institutional framework of public accountability. Without this separation, democracy is only a nominal rule.

Finally, the discourse of incarnalism and opportunism brings us to a fundamental question—what is the essence of human freedom? If freedom is limited to the shelter of faith alone, it is not permanent. But only when freedom is based on reason and reason, can society progress scientifically, morally, and politically. Therefore, the greatest need in today's era is a critical rethinking of avatarism and opportunism and the creation of a new ethics

based on scientific consciousness. This is the real democratic challenge of the 21st century.

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The Interrelationship of Power, Mass Communication and Creativity in Nepal: A Critical Analysis

Abstract

The main objective of this paper is to critically analyse the interconnected, complex, and often toxic relationship between political power, interest groups, mass media, and literary creativity in Nepal. The global context of the COVID-19 pandemic and the climate change crisis have been made a narrative that highlights that Nepal's political leadership has been clutching at the clutches of selfish groups rather than scientific solutions and welfare policies and has prioritized corruption and partisan interests even in national crises.

In this article, analytical and comparative methods have been adopted under the qualitative research method. As theoretical frameworks, Olson's 'interest group theory' and Gramsci's concept of 'hegemony' (domination) are centrally placed, which explain the process of controlling cultural and ideological spheres in order to maintain political dominance. The study analyses in detail the depth of corruption in Nepal, the systematic politicization of literary prize distribution, the dominant role of patrons in the creative sphere (writers, journalists, artists), and the growing frustration and betrayal of the people in democracy. It also presents the asymmetry with the situation of Nepal due to the model of national unity of Vietnam and the global recognition of Bangladeshi scientists.

In conclusion, the imperative need for radical thinking changes in the country, strong leadership based on morality, institutional strengthening, and

creation of an environment of independent, responsible, and pro-people creativity has been emphasized so that the nation can move towards the path of true good governance and prosperity.

Keywords: power, interest group, mass communication, creativity, corruption, democracy, leadership, Nepal.

1. Introduction

The COVID-19 pandemic threatens civilisation worldwide. In addition to health, it touched society, economy, and politics (WHO, 2021). In a developing nation such as Nepal, the pandemic has cast some dire doubts regarding the efficacy of the state, governance, and leadership. It has been verified by the report of the Auditor General that there was corruption in the procurement of medicines in the process of controlling the epidemic by the government (Office of the Auditor General, 2021). This clearly exposes the institutional weaknesses within the state and the influence of interest groups.

The main question of this article is: How is the interrelationship between political power, interest groups, and creative sectors (mass communication and literature) affecting the governance of the country, democracy and cultural development?

In this regard, the objectives of the article are as follows:

1. Examine the role of interest groups in Nepal's politics through an analysis of the response to COVID-19.
2. Assess how literary and mass communication prizes have been politicised.
3. To examine the creative class (authors, journalists, artists) historically and today.
4. To recommend policy and mental changes necessary for national unity and development.

2. Research method

Qualitative Research Method has been used in this research article. This method is considered suitable for understanding the deeper meaning and context of social phenomena (Creswell & Poth, 2018). For this study, the primary analytical method has been adopted, under which the presented critical article is systematically analyzed. Also, Nepal's position has been compared with countries such as Vietnam and Bangladesh using the comparative method, which broadens and enriches the content. This study is

based on secondary sources.

3. Theoretical framework

This research is based on two major theoretical frameworks:

a) Interest Group Theory: According to this theory, different groups in the society seek to gain lobbying and political influence for their interests and rights (Olson, 1965). In Nepalese politics, business groups, partisan organizations, and bureaucrats act as interest groups to have a profound influence on national policy and the distribution of resources, as evidenced in pandemic drug procurement.

b) Theory of Hegemony: This theory of the Italian thinker Antonio Gramsci says that the durability of power is not only from political power, but from cultural and ideological dominance (Gramsci, 1971). The state controls literature, art, mass communication and education to suit the thinking and beliefs of the people. In Nepal's Rana and Panchayat regimes and even in the present democratic period, the regime seems to have tried to influence the creative class.

4. Presentation and discussion

4.1 Interest groups hold power during COVID-19

Nepal was accused of pandemic incompetence. Political and commercial interests, not science, have driven government policies. Drug procurement is corrupt and irregular, according to the Auditor General (2021). It shows how selfish groups used power to their advantage even during times of national crisis. This situation is consistent with the interest group theory of Olson (1965), according to which small but powerful groups influence policy making for their own benefit, ignoring the interests of the larger masses.

4.2 Vietnam and Bangladesh: Positive comparison

In contrast, Vietnam achieved remarkable success in the fight against the pandemic, making national unity the mantra. The leadership there maintained a sense of solidarity by training workers from the center to the local level, keeping the principles of Ho Chi Minh at the center (Giang et al., 2020). Vietnam handled the pandemic with a clear idea and strong patriotism.

Bangladeshi scientist Dr. Firdaushi Qadri received the Magsaysay Award for his effective, low-cost cholera vaccine. (Ramon Magsaysay Award Foundation, 2021). Due to this fact, the world society has realized the

significant input to the wellbeing of the masses. These examples illustrate how a nation can move forward by giving importance to real service and scientific achievements instead of selfish politics as is the case in Nepal.

4.3 Politicisation of Creativity and Rewards: Instruments of Cultural Domination

In Nepal, the awards given in the fields of literature and art, which are generally considered the pinnacle of creativity, are often not free from the sphere of influence of hidden political interests and interest groups. The author points out that the distribution of prestigious awards such as the Madan Puraskar has also been a trend at the behest of some political party or powerful interest group (Karki, 2020; English, 2005). This confirms Gramsci's (1971) theory of "cultural domination", according to which power maintains its supremacy by controlling cultural institutions. A clear example of this is the interference of non-literary elements in the award decision-making process, whereby personal intimacy, political expediency, and institutional favoritism take over literary quality.

Making things more political has a hugely bad effect on creativity. Writers and artists are indirectly forced to use themes and styles that appeal to the tastes and attitudes of patrons or powerhouses instead of sharing their own creative urges and social realities. Because of this, the book market is dominated by praise, shallow tastes, and escape literature that doesn't talk about real social issues, public knowledge, or critical discourse. Antonio Gramsci's idea of "cultural hegemony" is supported by this process. Accordingly, the ruling class popularizes the values, beliefs, and ideas prevailing through cultural institutions (e.g. awards, literary gangs, the media) rather than direct repression, so that the masses begin to regard it as 'normal' or 'natural' and the structure of power is maintained spontaneously (Gramsci, 1971). In this way, rewards begin to serve as ideological tools of power rather than incentives for creativity.

4.4 Difference in Role of Litterateur and Journalist: Marginalization of Genre and Scope

This article clearly delineates the differences in the role, responsibilities and social work of litterateurs and journalists, which have often become vague and messy in the Nepali context.

The main area of work of a writer (writer/artist) is 'probability' and 'meaningful re-creation of reality'. He explores human experience, emotion, and social reality utilising images, language, metaphors, and symbols, giving

readers fresh views, empathy, and consciousness. Literary truths are typically emotive and philosophical rather than objective. For this, the creator needs complete creative freedom.

The main scope of a journalist's work is 'fact' and 'objectivity'. His responsibility is to present the events happening in the society accurately, accurately, and in time. The basic principles of journalism – such as impartiality, integrity and public interest – limit him. His writing should be clear, direct, and immediately understandable.

But in Nepal, the boundaries of these two categories have been blurred. On the one hand, financial constraints and career uncertainty have led many writers to turn to journalism as a source of income. On the other hand, many journalists have also given preference to literary style, exaggeration and personal opinion when writing the news. This 'genre-mixing' has led to serious consequences: the line between fact and fiction is disappearing. Readers find literary exaggerations and prejudices in the news, and in literature too, they see immediate political agendas. This, in turn, deprives the public of their right to reliable information and leads to a deterioration in the quality of public discourse. Thus, the basic distinctions between these roles should be identified and honored to embrace the social utility and dignity of both genres.

4.5 Democracy and Corruption: Disillusionment of people.

This is one of the most grim and frightening aspects of the article that examines the essence of conflict between the Nepalese democracy through the institutionalized defiance of corruption.

a) Partisan Corruption: A Stroke to the Heart of Democracy.

The author's main allegation is that Nepal's political parties have turned into a system of corruption. This is not only the problem of any one party or individual, but it has become the compulsion of the leaders and parties to indulge in economic corruption all the time in the name of running the party. This means the way the parties operate is inherently corrupt. This because:

i) Lack of transparency:

The income and expenditure of the parties are never transparent, so that the public never knows from whom, how much and why they have taken money.

ii)The Burden of the Electoral Economy:

Political events such as elections or congresses come across as "extortion terror". Parties put pressure on businessmen and interest groups everywhere to raise large sums of money. This donation is directly attributed to the public in the form of "inflation", because the donations given by the businessmen are paid by selling goods or services at a higher price from the public. "After all, it is always the people who suffer" – the author explicitly emphasizes here that the ordinary citizen is the person who pays the ultimate price for corruption.

b) The Pride of Afghanistan: A Dire Warning

The author's comparison of Nepal's situation with Afghanistan is the most powerful picture in this volume. The Taliban returned to power in Afghanistan due to "economic corruption" in government and institutions.

The argument? The people lose faith in the state when the government and its institutions are not accountable to them, and corruption is at an all-time high. This will eliminate the difference between democratic and undemocratic systems for the people. They can choose any alternative to democracy for stability and security, no matter how harsh.

Warning for Nepal: The author presents this example as a "warning" for Nepal. If corruption and partisan interests continue in Nepal in the same way, "democracy will be hijacked" and it can be eliminated. In other words, democracy itself can be suicidal if the cancer of corruption does not stop spreading within it.

c) The Irony of Democracy: A Tool to Suppress the Voice of the People

A profound irony is pointed out here. Democracy is the so-called "rule of the people", but in Nepalese democracy:

The "roar of the people's vote" (election mandate) and the "cadre's applause" (partisan support) have "suppressed" the voice of the people demanding good governance, the voice against corruption. That is, it is the formal democratic processes (elections, rallies) that mask the real public discontent and give legitimacy to the parties in power, while their actions are anti-people.

Democracy is not just a 'process of conducting elections' but should be seen as a 'way of life' and a 'value system'. The author's clear message is that

the real goal of democracy should be the welfare of the people, good governance and raising the standard of living, not the power play of the parties. Corruption remains the biggest obstacle to this goal, and it is this that is internally weakening the democratic system and ultimately leading to its downfall.

5. Conclusion

This research article has exposed the complex and worrisome relationship between power, interest groups, and the creative sector in Nepal. The pandemic response, the politicization of award distribution, and the messy role of literature-journalism are having a profound negative impact on the governance and cultural development of the country. Vietnam and Bangladesh demonstrate that a defined ideology, scientific temper, and public welfare can help a nation through an emergency.

Therefore, Nepal must take these steps to strengthen its future:

i. Political Will: Fighting corruption and avoiding selfish groupings requires genuine political will.
ii. Institutional Strengthening: The courts and Auditor General should be independent and powerful.
iii. Creative freedom: Literature, art, and journalism should be unaffected by politics.
iv. Public awareness: Public awareness matters most. People should realise their vote's power and choose a moral leader.

There is still hope for change in Nepal, but for this, a radical mindset needs to be brought about. This is the time to rise above personal interest and give priority to national interest.

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Dalit Awareness in Hindu Society: Sociological Analysis of Modern Struggle from Historical Insults

Abstract

The Dalit community's history and standing in Hindu society is the focus of this research work. Dalits have suffered social isolation, economic exploitation, and religious defilement for millennia due to the caste system's tight hierarchical order. It controls their life entirely.

Three dimesions are covered in the article:

a) historical torture: ancient origins of racial discrimination, biblical justification, and untouchability's history.

b) The Journey of Empowerment: Dalit consciousness in the 20th century, education and organisation, and Dr. Ambedkar's battle on Dalit rights.

b) Current Reality: Legal changes, social progress, and unresolved societal prejudices and economic disparity.

The article describes the continual fight between casteism's clinging tendency and Dalit consciousness's emergence. The study concludes that legislative reforms and policy improvements, such as untouchability or reservation legislation, are required but not sufficient. A truly sustainable solution involves a radical transformation in the societal attitude to establish equality and humanity in individual behaviour, cultural norms, and community interactions at every level.

Keywords: Ningwaphu, Yuma religion, Tibetan influence, Kirat Limbu culture, Bon-Buddhist culture.

1. Introduction

Hinduism has shaped South Asian society, especially in Nepal and India. This religion provided spiritual instruction and a unique social structure. The rigorous caste system underpins this social structure (Yadav, 2020). More than social class, caste determines innate identity, vocation, and social standing. Division into birth-based groupings produces a tight hierarchy that makes social mobility practically difficult. This framework causes substantial societal inequity, as this study acknowledges.

The Dalit community has suffered most from this caste structure. It forces Dalits into society under higher caste rule. For generations, people have been denied basic human rights including public areas, clean water, and religious freedom. Denial of education keeps people in ignorance, preventing them from becoming economically and socially powerful. They are also denied human dignity, which is extremely humiliating. Due of their impure touch, they are treated like 'untouchability'.

A caste system has therefore rendered Dalits as liabilities and not as important members of the society. History altered even despite centuries of oppression. The wave of Dalit consciousness of the first part of the 20th century was huge. It was a revolution that was challenging the caste system over centuries. Dr. Bhimrao Ambedkar was the leader of this revolution. Through his writings, speeches and political leadership Dalits learned that they are not slaves, but humans. The oppressed were encouraged to study, coordinate and struggle to protect their rights (Ambedkar, 1936). Ambedkar's teachings let Dalits realise that 'we are too' and become heroes who built their own future.

2. Research approach

This study used a qualitative research method due to its nature and objective. The qualitative technique seeks to grasp a social phenomenon or problem's fundamental meaning, context, and experience. Ideas, interpretations, and context trump data here. This method is best for understanding Dalit consciousness' multifaceted journey.

Secondary sources are used for research. Under this, the following materials were thoroughly examined:

The Dalit Studies, Hindu Sociology, and Social Justice scholars published original books.

b) Research periodicals: Reliable national/international academic periodicals.

Conference forms from academic gatherings.

All of these sources cover Dalit history, culture, and politics.

Systematic analysis was performed on the acquired data. Comparative and interpretative analysis were utilised. Comparative analysis contrasts scholarly viewpoints, research findings, and historical data. This analysis explains what these data and ideas signify, their relationships, and how Dalit awareness has evolved. This study examines the relationship between historical events (from Manusmriti to Ambedkar) and theoretical notions (caste system, social justice).

This paper was developed using systematic literature review. Instead of collecting new data, it collects, examines, and organises existing scholarly literature to make new conclusions.

3. Conceptual and theoretical basis.

Dalit consciousness is examined through this article's primary theoretical themes. These principles are explained clearly below:

a) Hindu society divides individuals into birth-based groups through hierarchical structures.

Explanation: It is a system of social divides that controls a person's job, marriage, social life, eating rights, and even touch. This establishes a tight Brahmin-Dalit hierarchy. It is linked to occupation, social position, and untouchability (Deshpande, 2011).

b) Dalits: Concept: A political and social identity.

Explanation: "Dalit" means "oppressed" or "crushed". It originally referred to "untouchable" communities. It encompasses political consciousness, communal identity, and social category. His suffering, resistance, and oneness are captured in this term (Omvedt, 1994). It turns these communities become changemakers rather than hunters.

c) Untouchability: Concept: Caste is the most oppressive system.

It is one of the most disgusting and anti-human caste system practices that prohibits Dalits access to public areas (temples, courtyards, wells), religious institutions, and basic utilities including education and healthcare. This is based on the absurd assumption that Dalits' physical touch makes upper castes "impure".

In Nepal and India, this practice is illegal but it still influences the social behaviour, cognition, and culture (Shah et al., 2006).

d) Social Justice; Concept: The concept is linked to the provision of equal rights, opportunities, as well as respect to all people.

Social justice in detail: Social justice encompasses material and political resources, social dignity as well as legal equality. Dalit movements want social justice, which will ensure that they receive education, jobs, health and political representation without any caste bias. This symbolises Dalit struggle.

4. Presentation/Discussion

1) Background History: The Cause of Systemic Discrimination

Dalits' standing in Hindu society is established in scripture. Dalits were humiliated by Manusmriti's divine caste system (Doniger & Smith, 1991). They were labeled "antyaja" (the last in the order) and were believed to pollute those of higher castes simply by their touch. Therefore, they had no common dwellings, public water, or temple access.

a) Untouchability began when?

Untouchability may have begun millennia BCE. The Manusmriti (approximately 200 BCE – 2000 CE) and other social stratification and religious literature introduced 'purity' as a social norm after the Aryans arrived (Doniger & Smith, 1991). Religion-cultural discrimination, division of labour for economic exploitation, and social dominance methods were the key causes.

b) Why Untouchability?

However, historians believe that the practice of untouchability can be traced back to prehistoric times. This practice may have grown slowly. Scholars say this behaviour is caused by a complex combination of religious, societal, and economic elements.

b1) Foundation and Religion

In the Vedic period (approximately 1500-500 BCE), the 'varna' system

may have established social division. Early Vedic literature does not define 'untouchability' (Sharma, 1990). The practice appears to have been codified in the Dharmasutras and Smriti writings (about 500 BCE). Manusmriti (approximately 200 BCE–200 CE), which controls social life, restricts social separation, food, and touch between upper and lower castes, legalising and justifying the term 'untouchable' (Doniger & Smith, 1991). These texts justified untouchability with the idea of "pure" and "impure" (holy and impure).

B2) Socioeconomic variables

Religion and socioeconomics contribute to untouchability. Ambedkar (1936) noted that this method was primarily for labour division and economic exploitation. Essential but socially inferior jobs like cleaning, tanning, and corpse management were limited to a group. The upper castes were able to avoid lower employment, and those who did so were termed 'untouchable'. A permanently exploited working class resulted (Deshpande, 2011).

The practice of untouchability dates back thousands of years. It is a sophisticated social framework that promotes religious purity, economic division of labour, and social domination. Untouchability dates back over a millennium. This dangerous blend of religious beliefs, economic gain, and societal control has been passed down from generation to generation.

2. Longstanding Institutional Discrimination

The condition of Dalits in Hindu society is also institutionalised in scripture. Dalits lived in humiliating conditions since the Manusmriti divinely instituted caste.

Education and Organisation Can Raise Dalit Awareness.

The Golden Age of Dalit Consciousness began in the early 1900s with a moral and political revolution in Dalit history. This age was built on education and organisation. Education, once taboo for Dalits, raised their political and social consciousness. It explained their historical exploitation and how to escape it.

Ambedkar was this consciousness's most powerful leader and icon. Dalit Ambedkar argued that Hinduism required the caste system and that Dalits could not be freed until it was dismantled (Ambedkar, 1936). He proposed ideas and fought a constitutional battle to outlaw untouchability in India. His 1956 commitment to Buddhism was the culmination of his battle. This enabled collective Hindu caste freedom. After the 1990s democracy

movement in Nepal, Dalit rights became a major political issue (Nepal, 2011).

3. Current Status: Progress and Challenges

The Dalit group has achieved great strides in modern times, yet new and old obstacles remain.

a) Legal Protection: Law has advanced most. The Constitutions of India and Nepal 2072 criminalise untouchability and caste-based discrimination, respectively. These laws allow Dalits to fight for their rights.

b) Political Empowerment: Reservation has empowered Dalits politically and educationally. This approach has increased Dalit representation in schools and government jobs. Dalit leaders have been able to influence central politics and national policy.

The Cultural Renaissance was a major advance. Dalit literature, art, and independent media have allowed Dalits to express their feelings and goals without explanation. An alternative history and culture have emerged.

4. Challenges ahead

These achievements are noteworthy, but Dalit issues remain challenging.

a) social prejudice: The fundamental question is social attitude. Social prejudices have persisted despite legislative improvements. Inter-caste marriage is still seen as a social crime, an invisible type of social untouchability, and a micro-aggression (Thorat & Newman, 2010). Laws can influence behaviour, but changing thinking needs sociocultural effort.

b) Economic Inequality: Dalit economic empowerment remains difficult. Dalits are much poorer than normal. They lack land, preventing them from farming. They are also stuck in low-level, cruel jobs that limit their economic mobility.

b) Dalits are brutalised and repressed. When Dalits break societal norms by marrying outside their caste, attending a temple against instructions, or exercising their legal rights, these instances occur more often. Regular news reports include Dalit attacks, gang violence, and upper-caste boycotts. This demonstrates the Dalit human rights struggle continues.

5. To conclude

As this study concludes, Hindu culture must decide how to handle its past and present. First, acknowledge historical injustice and present challenge with courage. Hindu society must address the centuries-old Dalit prejudice and inhumanity as a grave wound. Denying or treating it damages the wound. A mature, progressive society accepts and corrects historical injustice.

Understanding that laws and regulations cannot solve the problem is vital. State created only legal framework and procedures. However, society's thought, attitude, and daily life must change. We create equality via thoughts, words, and deeds. We shouldn't view Dalit consciousness as just a community rights movement. To make society compassionate, just, and equitable is a common fight. Dalits' liberation advances and liberates society.

Three pillars are essential to resolving racism's sad history, as we look ahead:

a) Education fosters logic, awareness, and breaks preconceptions.
b) Economic empowerment: It frees Dalits from poverty and builds self-reliance and dignity.
c) Collective Will: It unites all races and classes to create a just future.

We can only heal a centuries-old disease and build a bright, inclusive, and humane future without birth discrimination by combining these three factors.

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Part-II

From Linguistics to Anthropology: Professor Balkrishna Pokharel's Intellectual Journey

Abstract

At the heart of this dissertation is an aspect of Prof. Balkrishna Pokhrel's linguistic contribution that has not yet been adequately evaluated—his anthropological perspective and contribution. Pokharel was a key player in Nepali language history and standardisation. His most profound and lasting work, 'History of the Khas Jati', surpasses languages and establishes him in anthropology.

This article is specifically based on that text. In this book, Pokharel has presented an in-depth investigation into the historical blood mixture (both in the biological and cultural sense) and their cultural evolution among the various ethnic groups (such as Khas, Arya, Kirat, Magar, Rai, Limbu, Tamang, Gurung, Newar, etc.) that constitute the social structure of Nepal.

One of the most fundamental aspects of his studies is the comparative analysis between the Kirati Mundhum and the Greek (Greek) legends. Pokhrel highlights the striking similarities between creation and human origin stories in these two different cultural traditions. This comparison proposes a new theoretical framework of possible cultural or historical relationships of Nepalese tribes, especially the Kirats, with the ancient societies of the Eurasian landmass (such as Mesopotamia and Europe) since prehistoric times.

In this way, this article attempts to re-establish Prof. Pokhrel not only as a linguist but as a strong anthropologist, historian and cultural scholar who established an inter-disciplinary and world-connected approach to

understanding Nepal's ethnic and cultural history.

Keywords: Bal Krishna Pokhrel, Anthropology, Linguistics, History of the Khas Race, Kirat Mundhum, Greek Mythology, Nepali Tribes, Blood Mixing, Cultural History, Comparative Study.

1. Introduction

Professor Bal Krishna Pokhrel is a very important and respected name in the field of Nepali literature and language studies. He was the principal theorist and practitioner of the "Jharravadi" language movement, which worked tirelessly to establish the Nepali language as an independent and sovereign national language, distinct from Sanskrit and Hindi. His contribution is well known.

However, his intellectual contributions were not limited to linguistics. He has taken an in-depth look at the ethnic and cultural history of Nepal through his book 'History of the Khas Jati'. The main point of this article is to highlight this anthropological aspect of him. He has deeply researched the origins of various communities, including the Khas, Ayas, Kirats, and the history of their intermingling of bloodlines, and their cultural practices. Meanwhile, his comparative study between the Mundhum (holy book) of the Kirats and the myths of Western Greek civilization has shown a new direction in Nepali anthropology and historiography. In this article, we will study and analyze this broader view.

1.1 Background of the study

In the history of Nepali literature and linguistics, the name of Professor Balkrishna Pokhrel has emerged as an original thinker and user (Neupane, 2075). He was a prominent theorist of the Jharravadi language movement, which made a historic effort to establish the Nepali language as an autonomous and sovereign national language, freed it from the influence of Sanskrit and Hindi (Pokharel, 1998). His linguistic contribution is well known at the national level.

1.2 Problem statement

However, while evaluating Prof. Pokharel's intellectual legacy, one important aspect has often been overlooked. His contributions were not limited to linguistics; Rather, he has deeply explored the ethnic, social and cultural history of Nepal through his book 'History of the Khas Caste' (Pokharel, 1998). The central requirement of this article is to systematically study and present this anthropological aspect.

1.3 Importance of research

This article focuses on Prof. Pokhrel's anthropological approach, especially his in-depth research on the origin of various communities like Khas, Aryans, Kirats, etc., their genetic admixture, and the history of cultural practices (Chemjong, 2003ab). In this context, his most distinguished contribution is the comparative study between the Kirati Mundhum and Greek mythology (GreekMythology.com, 2019). This comparison has added a new theoretical dimension to Nepalese anthropology and historiography by placing the history of Nepalese indigenous peoples in a global context. This article aims to highlight the importance of Prof. Pokhrel's work and to examine his approach in a systematic way, including its development, depth and originality.

2. Research method

The preparation of this research article has been done in accordance with the tradition of the Qualitative Research Method, which helps to provide an in-depth insight into a complex socio-cultural phenomenon.

2.1 Data source and content collection

The basic material for this study has been gathered from both primary and secondary sources.

Primary Sources: The central primary source of this research is Professor Balkrishna Pokharel's original book 'History of the Khas Jati' (Pokharel, 1998). This text has been analysed as a major document of his anthropological thinking. Also, the holy book of Kirati literature 'Kirat Mundhum' (Chemjong, 2060 B.S.) Excerpts are also included as primary sources.

Secondary Sources: The works of other scholars are major secondary sources to reference, support, and compare Pokhrel's view. Under this, Naradmuni Thulung (Thulung, 1985), Iman Singh Chemjong (Chemjong, 2003ab), Dor Bahadur Bista (Bista, 1972; Bista, 1998) Includes works, as well as modern scholarship on Greek mythology (GreekMythology.com, 2019) and treatises on anthropological theory.

2.2 Data analysis method

Both descriptive and analytical methods have been used to analyze the collected material.

Descriptive Analysis: The historical data, ethnic practices, linguistic evidence, and cultural practices presented by Prof. Pokharel in his book are described in a systematic format.

Analytical Analysis: The comparison between the Kirati Mundhum and Greek mythology has been examined in a theoretical framework of comparative mythology analysis. Similarly, Pokhrel's concept of 'mixing blood' has been analysed in the light of modern anthropological theories, presenting the contemporary relevance of his thinking.

3. Theoretical framework

The theoretical pillars of this dissertation are the principles of comparative mythology and anthropological historiography.

3.1 Comparative mythology study

According to this theory, structural and thematic similarities found in the myths of different civilizations, even though they are geographically distant, (e.g., the order of creation, the relationship between gods and humans, the Mahaviana, etc.) may indicate the prehistoric cultural exchanges of these societies, shared human experiences, or historical relationships (Doty, 2000). In his study, Pokharel analyses the similarities between the Kirati Mundhum and the Greek mythology in the story of creation and human origin on this theoretical basis, which points to the possible ancient attachment of the Kirats to the Eurasian civilization.

3.2 Anthropological historiography

This approach looks at history not just as an account of rulers and wars, but as a history of the life of ordinary people, their culture, customs, ethnic relations and social structure (Bista, 1972). Pokhrel's 'blood mingling' symbolises cultural and historical interchange that unites Nepal's many ethnicities into a complicated yet interwoven social fabric. The traditional perspective of Nepal's ethnic history in isolation is rejected by his unified and dynamic approach.

Social organisation and cultural dissemination

In modern anthropology and sociology, 'social structure' emphasises how society is interwoven, supporting Pokharel's concept. Meanwhile, his comparative investigations support the theory of 'cultural diffusion'—the spread of ideas and cultural traits between groups. From these theoretical perspectives, Pokharel's work is both a historical record and a valuable

theoretical instrument for understanding Nepali society.

4. Talk/presentation

4.1 Linguist to Anthropologist: Pokhrel's Intellectual Growth

Professor Balkrishna Pokhrel's intellectual journey is an intentional and sincere study on the relationship between language, history, and culture.

a) Conservative ideology: linguistic identity's foundation

Pokharel began his academic career with the Jharravadi movement. This movement sought to liberate Nepali from Sanskrit and Hindi and establish it as a literary and intellectual medium (Pokharel, 1998). He led a drive to infuse "the fragrance of the soil" to Nepali by adding local terminology, idioms, and expressions from lifestyle, environment, and mindset. The Nepali language has developed a distinct and vibrant identity. He wanted to restore national cultural identity and language purity.

b) Intellectual Courage: Beyond Language

Prof. Pokharel's mind went beyond languages. His daring took him beyond the language's structure to its speakers' history and culture. He realised a basic truth: "Language history is the history of its speakers". He made it clear that no language evolves without social ties, historical events, and cultural practices. Thus, we have to completely comprehend the origin and development of the Nepali language, one must study the cultural and ethnic past of Nepalese society's ethnic groups—Khas, Arya, Kirat, Magar, etc.

Interdisciplinarity in 'History of the Khas Caste'

He wrote his most famous book, "History of the Khas Jati" (Pokharel, 1998), because he was intellectually interested and eager to learn. This piece does a great job of combining languages, history, and culture. He tried to connect linguistic data to history records and made sure they were correct by comparing cultural behaviours and stories that were specific to castes. He studied the past and origins of Nepalese society from different fields of study, which made him a linguist, anthropologist, and historian.

4.2 "History of the Khas Jati": Many Sides

"Khas Jatiko Itihas, 1998" [History of the Khas Jati] by Professor Pokharel is a detailed and complicated picture of how Nepali society began and has grown over time. This book shows Nepal's racial history through groups that are constantly connected.

a) Blood mixing: Nepali society's foundation.

This book asserts a novel idea: all main castes in Nepal—Brahmins, Chhetris, Magars, Gurungs, Rais, Limbus, Tamangs, Newars, etc.—have historically been the product of genetic and cultural mingling (Pokharel, 1998). He sees this mixing as proof of cultural, linguistic, and social interchange, not just biology. His thesis examines how the Khas, Aryans, and Kirats interacted to build Nepal's social fabric.

b) Sunuwar surname: ethnic transparency

Professor Pokharel held his "blood mixing" idea speculative and tried to prove it with historical and genealogical facts. He used the Kirat surname 'Sunuwar' to illustrate this.

Detailed tale explanation:

i) Origins: Pokharel found that the surname 'Sunuwar' comes from a mythical sage or chief ancestor named 'Kulu' or 'Kunu'. Notably, he claims that 'Kulu' gave rise to 'Kula' (lineage).

ii) Language Change Sequence: He arranged linguistic changes logically:

iii) Origin: 'Kulu' (original ancestor) - The corrupted form: 'Sunu' - The 'clan' evolved into a clan.

He showed that even a separate surname like 'Sunuwar' is linguistically linked to a central clan word like 'clan', highlighting the historical relationship between clans and communities.

Its scope and impact:

It goes beyond language analysis. Nepali society's view of castes as 'unbreakable' and 'separated' from the core reason is challenged.

That ethnic boundaries are transparent suggests that race boundaries have never been as opaque or unstable as we imagine. In the past, ethnic, cultural, and linguistic contacts were common.

Historical Relationship Between Brahmins and Dalits: Pokharel also showed genetic affinity between 'polarised' groups like Brahmins and Dalits. Thus, these groupings had a common ancestor and were not completely isolated.

This nuanced case study of the Sunuwar surname supports Pokhrel's

argument that Nepal's ethnic depiction is dynamic and linked. This shows that Nepal's social structure is shaped by a transparent, dynamic history.

4.3 Challenge Traditional Views: A New Mobility Perspective

Prof. Pokharel's 'History of the Khas Jati' challenges Nepali society's caste system from the core. The caste system was traditionally seen as an unchangeable collection of endogamous groupings. This concept saw castes as discrete, sealed groups.

Pokharel's book challenges this orthodoxy with proof. He proved that Nepal's ethnic history has never been linear. He has advocated a scientific and progressive perspective of race relations as a dynamic, historical, and ongoing process.

The main points of this new strategy are:

Recognition of Dynamism: He showed through history that ethnic groups have divided, merged, and altered. Political changes, geographical transformations, and cultural exchanges affect ethnic identities.

Integration role: According to Pokharel, Nepali society's strength and resilience come from its variety and historical integration and mutual fusion. The mosaic of our social structure is a common history of many pieces.

Fundamental Change: This makes 'History of the Khas Race' a socio-scientific literature that has changed how Nepali society is perceived, analysed, and interpreted. This shows race as a dynamic historical construct.

This strategy also conveys to modern Nepal that our collective identity is built on our historical connections, not our differences.

4.4 Comparative analysis of Kirat Mundhum and Greek mythology

One of Pokharel's most interesting contributions is his comparative study draws a comparison between the Mundhum, the holy book of the Kirat tribe of Nepal, and the myths of ancient Greece. In making this comparison, he looked at how people in both places talk about creation.

Summary of both stories:

Greek Story of genesis: According to the belief of the Greeks, people in the world were made of metal. First, a man was of gold but did not work well, then of brass, then of bronze were not so successful, and finally of man of iron created. It is also in this story that a generation of these people has replaced the generation in the timeline, according to the mythology.

Kirat Mundhum Story: According to the Mundhum of the Kirats, the creator Tagera Ningwaphu also tried to make a man. He first made a man of gold, but he didn't speak. Then he made a man of silver, but he didn't speak. Again, he made a man of brass, but he didn't speak. In the end, he hastily made a man out of ashes, mud, and chicken poop. When he called, the man replied, "Yes." That's how man was created.

What's the same?

The two stories have one clear thing in common: the order of man's creation and the material that makes it. In both stories, there is an attempt to make a man out of gold, silver, then bronze, and then others. In both cases, the first people (gold, silver, bronze) did not succeed or did not speak. This similarity is quite surprising because there is a great distance geographically and culturally between the Himalayan region of Nepal and Greece of Europe.

Pokharel's analysis:

Prof. Pokharel considers this equality important. His statement suggests that in ancient times, the Kirats of Nepal may have had cultural exchanges with civilizations in the western region such as Mesopotamia (such as Iran, Iraq). That is, the two groups may have come into contact with each other at some point and shared stories with each other.

He has also taken the practice of worshiping and sacrificing 'chag' (goat) found among the Kirats as further evidence. He argues that the practice persists only among the Kirats, with the practice becoming extinct in other communities such as the Khas or the Aryas. This also indicates that the Kirats had ancient cultural ties with Western societies.

In this way, Pokharel has done a great job of connecting the history of Nepalese indigenous peoples with the larger history of the world through a small comparison.

4.5 Importance of anthropological approach

Prof. Pokharel has adopted an important and modern approach in his studies. He looks upon the myths as an important source of anthropological study, not just as a story-literature.

How to understand myths in a new way:

His main message is that trying to understand myths in a literal sense (as they are) leads us to a big mistake. According to him, "We get confused when we try to understand the myth literally, so the true meaning of the myth

can be determined, only from the euphemism and meaning of the word or metaphor." "

This means that:

- Literally: to assume that the golden man was actually made of gold.
- Euphemism: To understand that the Golden Man is a symbol of the 'Golden Age' or an ideal, flawless and golden time.

This approach is the foundation of modern anthropology. Even in today's anthropological studies, mythology is also revealed to the deeper truths of society, such as:

- Their Social Structure
- People's Fears and Aspirations

– and is used as a 'tool' to understand the deeper layers of their real history.

Putting it in a global context:

This comparison by Pokharel helps to place the history and culture of Nepali indigenous peoples, especially the Kirats, in a global context. This breaks the traditional notion that Nepal's indigenous peoples are seen as isolated and 'isolated' groups from the history of the world. Instead, they are portrayed as a vibrant, dynamic and important part of all human civilization.

Therefore, the greatest significance of Pokhrel's anthropological approach is that he saw Nepali society as an active and connected part of the larger human landscape, rather than as a small, closed group. It gave a new breadth and depth to the study of Nepali history and culture.

5. Conclusion

In short, Professor Balkrishna Pokhrel is one of the rare talents of Nepali intellectual history. To consider him only as a linguist is to narrow his contributions, which is unfair not only to the creator but also to the reader. His greatest contribution is his book 'History of the Khas Caste'. This book changed the history and anthropology of Nepal.

Highlights:

1. New perspective: He linked the history of Nepalese tribes to the larger history of the world by comparing Greek and Kirati mythology. It has shattered the perception of Nepal as isolated from the world.

2. Principle of Ethnic Unity: He proved that the different castes of Nepal were not separate from each other. They have historically enjoyed

blood-mixing, cultural exchanges and cooperation. Nepali society is a dynamic and mixed society.

3. Role in Nation Building: Pokharel has played a historic role not only in developing the language but also in building the identity of the entire Nepali nation and its people. He has given us a common identity by telling us about our shared and dynamic history.

In conclusion, Prof. Pokharel is a role model. He showed how many disciplines — language, history, culture and anthropology — can be studied at once. His work inspires the Nepali academic world to be multi-disciplinary and creative.

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Dadhiraj Subedi: Life, Criticism, Text Analysis and Comparative Study

Introduction

Not only the role of writers but also the role of critics is very important in Nepali literature. Literature has more depth when critics look at more than just the work and the author. They also look at how it relates to society, language, and time. A critic in that group named Dadhiraj Subedi added to the history of Nepali criticism by adding to it both in theory and in practice. This article will discuss Subedi's life and background, writing characteristics, text analysis, institutional contributions, and comparative place.

Life & Background

In Dingla, Bhojpur District, Dadhiraj Subedi was born on 4th Shrawan 2003 BS. (2024, MyRepublica, MakaluKhabar, SahityaPost). Growing up in Bhojpur, he attended school and university. He earned a master's in Nepali Language and Literature independently (SahityaPost, 2024; MyRepublica, 2024; Subedi, D, Personal communication, October, 2025).

Due to health problems, especially suffering from cancer, he was involved in literary and socio-literary activities till the end. Making Biratnagar his field of work, he mainly conducted literary activities, reviews and critical works (SahityaPost, 2024; MakaluKhabar, 2024).

Writing and Criticism: This Key Area

Dadhiraj Subedi's writings are mainly focused on criticism and review. He not only measured the works of the writers but also exposed the various dimensions of their context, time, language and style. Subedi's writings have

the following characteristics:

i. Use of social context

In Dadhiraj Subedi's critique, the tendency to focus on the social context is evident. While analyzing any work, he does not just look at the story or poem, but tries to understand it by connecting it with the time written, local culture, tradition, economic situation, power structure, ethno-cultural parables, etc.

For example, in "Matrikaka Katha Ra Unko Katha Silpa [Matrika's Stories and His Story Craft], Subedi analyzes the behavior and decisions of the characters in the story not only in terms of personality, but also in terms of the economic condition of the society, family structure, and local traditional beliefs. This helps the reader to understand the background of the story and observe the social realities exposed by the author in the story from a clear perspective. This type of analysis also makes it possible to evaluate literature as a social document, not just on an aesthetic or emotional level.

ii. Academic and Theoretical Basis

Subedi's critique has a strong academic and theoretical basis. When analyzing the literature, he does not merely present personal opinions or emotional reactions. Instead, they critique academic examples such as literary theory, linguistics, structural analysis, social discourse, and cultural context.

For example, in his book "Nepali Bangmayaka Bisista Sadhak Ra Unka Sahityako Abhirekhankan" [Sketching the Distinguished Litterateurs of Nepali Literature and Their Practices], Subedi has analysed the conflict between traditional and modern trends with progressive examples. Here, he follows literary theory (e.g. aesthetics and structural approaches) and sociological approaches, elucidating the meaning and impact of the work. It presents practical and instructive content for students, researchers and general readers alike.

iii. Writing style

Subedi's writing style is simple, clear and comprehensible. He has also presented complex literary theories and social discourse in a language that the reader can understand.

For example, in "Matrikaka Katha ra unka Katha silpa" [Matrika's Story and His Story Craft], complex topics such as story structure, character

development, and presentation of the story are written in a style that is easily understood by the general reader. It enables the reader to grasp critical parables, even if they have little source material or literary foreknowledge.

This type of writing not only provides theoretical depth but also reader-friendliness. Reading a critique or review creates an environment in which the reader does not feel tired of complex words, but feels a deeper meaning.

iv. Constructive suggestions.

Another important aspect of Subedi is to give constructive suggestions. He didn't limit his review to just pointing out faults or making negative comments. He did not do it but instead provided some ideas of how to enhance the author, steer the text towards becoming more efficient and provide the story with a deeper meaning.

He uses the example of Talent and Presentation where he gives suggestions on how to make the psychology of a character straight, the flow of a story work, or enhance a social message instead of simply discussing the blemishes in the language and structure of the narrator. It is not only that it provides the writer with a learning and improvement opportunity but it also provides the reader with a positive critical perspective.

To conclude, the critical approach employed by Subedi is consistent in the four following aspects:

a) Use of social context: analysis related to the time of the work's composition, society, culture and power structure.

b) Educational and theoretical basis: the use of literary theory, linguistics, structural and social illustrations.

c) Writing style: simple, clear, comprehensible; Easy to understand complex theories.

d) Constructive Suggestions: Not just criticism, but guidance on improving and creating effective texts.

This shows that Dadhiraj Subedi's criticism is effective from the educational, social and creative point of view.

Major works and their brief explanation

The major works of Dadhiraj Subedi occupy a large place in the Nepali criticism tradition. The following works are cited in factual sources, along with their purpose and contributions:

a) Name of the book: 'Sketching the Distinguished Litterateurs of Nepali Literature and Their Practices'

Objectives and Themes: To analyse trends in review and criticism in Nepali literature; Clarifying the Difference Between Tradition and New Trends (SahityaPost, 2024; MyRepublica, 2024).

Contributions: included in the university curriculum; Establish approaches to be used in review writing styles.

b) Name of the book: 'Matrika's Story and His Story Craft'

Purpose and Theme: about how stories connect to the social milieu and the author's experience; Storytelling, character development, and presentation of the story (MyRepublica, 2024).

Contributions: Developing the reader's ability to see the story critically; An opportunity for writer-reader dialogue.

c) Name of the work: "Pratibha Ra Prastuti" [Talent and Presentation].

Objectives and Themes: About Talent Identification and Presentation in Literature and Writing (MyRepublica, 2024; SahityaPost, 2024).

Contributions: Presenting points to recognize local talent and improve the quality of writing.

d) Name of the book: "Nepali Sahityaka Muskanharu" [Smiles of Nepali Literature].

Purpose and Theme: He reviewed of creator's positive aspects, eclectic Feelings, and welcoming talents in different literary genres (MyRepublica, 2024).

Contribution: Subedi always encouraged to use criticism both negatively and positively.

Institutional Role and Socio-Literary Activities

Subedi was not only active in writing; He also played an institutional role that helped spread literary consciousness and culture:

a) Worked as Member-Secretary at Purvanchal Sahitya Pratishthan (MyRepublica, 2024; SahityaPost, 2024).

b) Encouraged local and regional writing and review activities while being the Chairman of the Talent Awards Foundation, Biratnagar (MyRepublica, 2024).

c) During his nearly 12 years of working as an Information Officer at Purvanchal University, he gained experience from both administrative and literary-cultural aspects (MyRepublica, 2024; MakaluKhabar, 2024).

d) Active role in establishing Biratnagar as a literary center. Created review committees, book publications, and review writing opportunities (SahityaPost, 2024; MakaluKhabar, 2024).

Illustrations to Learn from Subedi's Review-Style

Here are some special examples that highlight the special aspects of Subedi's review style:

a) Evaluation with reference to the composition

While analyzing a work, Subedi does not take into account the time of writing the work, the social environment, the author's goals, etc. For example, while reviewing works such as "Matrika's Stories and his Story Craft", he has tried to reveal why and how the author wrote the story by covering the problems of the society that the author is facing.

b) Analysis of language and style

The language in writing is simple and effective. Subedi has presented the article to the reader in an almost interactive manner without using difficult or unnecessarily complicated sentences. This gives an easy understanding to the person reading the review.

c) Balance of theory and practice

Criticism of the article/author is not just for fear of being judged as a theory; He believes that these principles should include suggestions on how they can be applied in practice. Example: In "Sketching the Distinguished

Litterateurs of Nepali Literature and Their Practices" he proposes directional boundaries for future writing, showing the conflict between the traditional and the new flow.

d) Reader-centered review

He is conscious of giving the reader importance not only in terms of the author's point of view, but also in how the reader may react. While writing a review, his critique reveals what questions the reader may ask, from what point of view it is appropriate to criticize, etc.

Comparative Studies

Here, Subedi is compared to other Nepali and international critics. Here in various comparative aspects, Subedi is roughly compared with contemporary Tulsi Diwas, Yagya Raj Sharma and other critics and international critics:

a) Centre/Centre Focus:

- Contemporary: Tulsi Diwas often focuses on political, pragmatic progressivism and society-change; Yagya Raj Sharma gives more importance to beauty, language and emotion. Subedi strives to strike a balance between the two, incorporating both social context and aesthetic vision.

- International: Similar to Matthew Arnold's "literature as criticism of life" concept and Northrop Frye's structuralist approach; But Subedi has translated these theories into the context of Nepali literature and culture.

b) Style

- Contemporary: Some of the other critics use overly theoretical language, which is difficult for the general reader. Subedi has adopted a style that uses simple language, examples, and practical suggestions.

- International: More adolescent theoretical writing among international critics; Subedi has been able to apply this theory in the text-textual context.

c) Institutional and regional role

- Contemporary: Many critics are Kathmandu-centric; Subedi has also worked to strengthen literature there by making Purvanchal and Biratnagar regional centers.

- International: International critics wield great influence through the world-language and literary network; Subedi's influence is deep and vivid at the national level and at the university, regional level.

Challenges and Limitations

Some challenges and limitations also emerge in Subedi's critique:

a) Access is difficult for researchers when publication details, reprints, or availability of certain works are limited.

b) citations to primary sources are very limited in criticism and review writing, For example, an immediate citation of a text, an original book or memoir, etc.

c) Although the simplicity of the language is a positive aspect, there is sometimes criticism that deep theoretical discussion will not be achieved.

These limitations also indicate that the work done by Subedi was not an easy task, yet his works are considered more important.

Critic Subedi's Legacy and Importance

Dadhiraj Subedi's work has given long-term importance to Nepali critical practice:

a) His works have been included in the university curriculum, which serves to teach critical thinking to students (SahityaPost, 2024).

b) The style and examples of review writing have guided new writers and reviewers.

c) He has worked to bring the literary arts of the eastern region and Biratnagar region into the mainstream.

d) The interaction between literature and society was further opened through critical texts, which made literature useful not only for beauty but also for socio-cultural development.

Conclusion

Dadhiraj Subedi is not just a writer, he is one of the main critics of Nepali literature. He has contributed significantly to enriching the field of criticism and criticism in Nepali literature both theoretically and practically.

Major works — 'Sketching the Distinguished Litterateurs of Nepali Literature, Their Practices', 'Matrika's Story and His Story Craft', 'Talent and Presentation', 'Smiles of Nepali Literature' — have highlighted the multiple facets of literature. In comparison, his approach seems original and profound when compared to other contemporary critics. He made the practice of critical writing and review accessible from general readers to university education.

From this article, it is clear that Subedi's contribution to Nepali literature will be permanent. He faced some limitations, but those limitations did not diminish his importance; Rather, they reflect the complexity and challenges of his work. In the future, he has entrusted the task of gathering more resources for critical writing, making the original texts accessible through digital medium, and conducting an in-depth theoretical study of Subedi's texts to the new generation.

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The Banira Giri's poem "I am Inside a Torn Poster" reviews spirituality and cultural identity

Abstract

The main objective of this dissertation is to present an in-depth critical analysis of Banira Giri's poem "I am Inside a Torn Poster". This study examines the mythological symbols used in poetry, particularly the mention of Paruhang and Lepmuhang, and the poet's subjective expression in the Kirat cultural context. Research has carried out interpretive analysis of poetry using qualitative methods, which includes review of primary and secondary sources, comparative methods, and thematic analysis.

Based on the theoretical framework of intercultural criticism (Bakhtin, 1981) and existential theory (Sartre, 1946), this study looks at the spiritual exploration in poetry, the complexity of cultural identity, and the existential crisis of modern man from a contemporary literary perspective. The symbol of the poem's "torn poster" signifies the fragmented existence of modern man, "I have forgotten my own story" (Giri, 2049, p. 100). 1) The problem of cultural amnesia has been highlighted by this statement.

The poet has strengthened the Kirat cultural identity through the meaningful use of the mythological characters Paruhang and Lepmuhang of the Kirat Mundhum tradition and presents the interrelationship of literary and spiritual roles through the comparison of the poet and Phedangma (Subba, 2023). In conclusion, this poem is not just a literary work but a documentation of the collective consciousness of the Kirat community, which has made an important contribution to understanding the interrelationship between

indigenous knowledge system and literary criticism in Nepali literature.

Keywords: Banira Giri, Inside a torn poster, analysis of the poem, Kirat Traditions and Contributions, Shamanism, Nepali poem.

Introduction:

Banira Giri's poem "Inside a torn poster" is a cultural and literary gem in Nepali literature. Since its release (Sajha Prakashan, 2049), the poem has drawn criticism for cleverly contrasting tradition and modernity. The poem's structure and meaning make it a philosophical investigation.

Modern Nepali men's psychological status is interwoven with cultural identity crises and existential anxiety, as shown in the poem. The poet's "torn poster" symbolises modern man's shattered identity, unstable social standing, and divided existence. This sign symbolises modernity's irony, when people are divorced from their culture and seeking purpose.

This research attempts to analyse the literary expression of Kirat cultural consciousness, particularly through the mythological symbols used in poetry – Paruhang and Lepmuhang. In Kirat Mundhum tradition, Lepmuhang is referred to as a human savior, who saved mankind from the deluge while Paruhang is another important mythological figure in Kirat history. Giri has strongly raised the cultural continuity and relevance of tradition by reproducing these mythological narratives in a contemporary context.

The poem's narcissistic style and anger towards society psychologically portray the mental state of the modern Nepali man, where the conflict between individual and collective identities is clearly visible. The central question of this study is: How does Banira Giri's poetry depict the crisis of modernity and the conflict of cultural identity in literary form through the use of Kirati mythological symbols? Also, how accurately does the symbol of the "torn poster" in the poem reflect the identity crisis in contemporary Nepali society?

This research attempts to find answers to these complex questions by combining factual analysis and theoretical interpretation and presents a systematic study of literary expressions of Kirat cultural consciousness.

Research Methodology:

This research has done interpretive analysis of poetry on the basis of qualitative research methodology. Banira Giri's original poem "I Am Inside a

Torn Poster" and Dr. Banira's original poem "I Am Inside a Torn Poster" are the primary sources. The detailed review written by Dr. Nawaraj Subba has been made the central basis. Secondary sources include Kirat religion, Mundhum oral tradition, and various critical writings of Nepali poetry, which help to understand the cultural and theoretical context of poetry as a whole.

The comparative technique has been utilised to connect poetry symbols like the paruhang and lepmuhang to the Kiratian Mundhum oral tradition, demonstrating the relationship between literary symbols and cultural reality. The poem's key themes—cultural identity crisis, modernity conflict, and existential struggle—have also been discovered and explored theoretically through thematic analysis. This strategy helped unveil the poetry's multilayered significance.

Theoretical framework:

This research uses two theoretical frameworks to analyse poetry in multiple ways:

1. Intercultural Criticism: Mikhail Bakhtin (1981) believed that cultural context is essential to understanding literature. It is impossible to fully understand mythological symbols such as Paruhang and Lepmuhang used in Banira Giri's poetry without a Kirati cultural context. This theory guides the analysis of the cultural dialogue and polyphony underlying poetry, according to which poetry is not only a literary text but also a representative of the entire Kirat cultural tradition.

2. Existentialist Theory: Jean-Paul Sartre (1946) believed that "existence precedes the essence," indicating that man generates his life's meaning. Banira Giri's poem's "torn poster" symbolises modern man's existential problem, freedom's burden, and meaning search. This theory unlocks the deeper meaning of expressions such as "I have forgotten my own story" expressed in the poem, which refers to the existential uncertainty and identity crisis of modern man.

Both of these theoretical frameworks play a complementary role in the analysis of poetry where one expresses a cultural context while the other helps to explain individual existential experiences.

Presentations and Discussions

1. Structural analysis of poetry

The poem, "I am inside a torn poster" by Banira Giri, is a reflection of the shattered existence of modern people through its structure. The opening four lines of the poem ask a very deep philosophical question:

I'm a man!
Fragments of Torn Sentences
Do not use different meanings again and again
I've forgotten my own story.

(Giri, 2049, p. 10. 1)

In these lines, the symbol "torn sentence fragments" refers to the fragmented state of various experiences of modern man's life. According to Subba (2023), "This poem is a poignant depiction of the psychological state of modern man" (p. 48). It suggests that people are seeing their life as fragments and finding their identities in them. 'Forgetting one's own tale' illustrates current human amnesia and separation from history.

2. Cultural Importance of Mythological Symbols

A profound utilisation of Kirat mythological characters like Paruhang and Lepmuhang makes the poetry appealing. According to Chemjong (2003), in the Kirat Mundhum tradition, Lepmuhang is known as the human savior, who saved mankind from the Flood (p. 156). It was this Lepmuhang who taught people to do agriculture and gave them the knowledge necessary for livelihood. The poet has evoked the historical memory of the Kirat tribe by reviving this character in a modern context.

Paruhang is another important figure in Kirat history who organized the Kirat community (Tumbahang, 2013, p. 1). 89). The poet presents both these characters through the character of an old man, who sees in his eyes a reflection of a Shiva and an era. If this old man is - the collective memory of the Kirat community, which has its own historical journey stories.

3. Conflict of Spiritual and Cultural Identity

In the middle of the poem, we find an interesting episode - the old man mentions the killing of Sati Devi in Daksha's yajna. It shows the interrelationship between Hindu and Kirat mythological traditions. According to Bakhtin's (1981) theory of intercultural criticism, "any literary work is born out of the dialogue of different cultural traditions" (p. 294). The Kirat

community's use of Hindu tales shows Nepali society's cultural interconnectivity. In addition, the poet has highlighted the uniqueness of Kirati identity.

4. Comparison of the role of the poet and Phedangma

According to Dr. Nawa Raj Subba's commentary, there are many similarities between the poet in this poem and the phedangma (shaman) of the Kirat tradition. Subba (2023) states, "Both the poet and the phedangma bring the divine message down to the human plane through their own means" (p. 52). In the Kirat community, phedangma plays the role of spreading the message of the deity to the people. He has the ability to reach into a person's conscience. Similarly, the poet has also tried to convey a spiritual message to the society through his poetry. Both the writing of poetry and the act of phedangma are a spiritual process by which the search for truth and the meaning of life is discovered.

5. The crisis of modernity and the problem of identity

The symbol of the 'torn poster' in the last part of the poem embodies the broken existence of man in the modern age. According to Sartre's (1946) existential theory, "man creates the meaning of his own existence, but in the modern age this freedom has become a curse to him" (p. 41). Today's man is getting lost in different pieces of his identity – ethnic, religious, social, professional. He is not able to see himself as a holistic personality. The poet's outrage is not just a personal crisis, but a reflection of the identity crisis seen in the entire modern Nepali society.

This analysis shows that Banira Giri's poetry is a record of Kirat awareness, not only literature. At the same time, the poem has endeavoured to preserve Kirat culture and underlined the existential battle that has developed in humanity owing to modernisation.

In conclusion

Banira Giri's poem "I Am Inside a Torn Poster" is a unique and culturally significant work in Nepali literature, bridging literature and cultural studies. An in-depth analysis of this poem proves that there is a need for tribal discourse in modern Nepali literature and writers like Banira Giri have successfully raised it.

The poem subtly depicts the existential crisis of modern human beings through the symbolic use of "I am inside a torn poster" that redefines Sartre's

(1946) existential theory in the Nepali cultural context. Not only is it a depiction of this crisis of modernity, but the poet has also exposed cultural inertia by seamlessly incorporating the Kiratian mythological symbols – Paruhang and Lepmuhang. The literary use of these characters, revered in the Kirat cultural tradition, mentioned by Chemjong (2003), has transformed the poem into a cultural document.

This poem is more than a literary work, with a living expression of the collective consciousness of the Kirat community. The character of the old man presented in the poem, who sees in his eyes the reflection of a Shiva and an era, is a symbol of the historical memory of the entire Kirat community. According to Subba (2023), "This character is the bearer of the Kiratian knowledge tradition, which passes on knowledge from generation to generation" (p. 55).

This poem may help explain the relationship between indigenous knowledge systems and literary critique in Nepali literature. Multicultural conversation enriches literature, according to Bakhtin's (1981) intercultural criticism theory. Banira Giri's poems helped Nepali literature embrace multiculturalism.

Lastly, this poem is literary, socio-cultural and historical. The poem itself is a perfect portrayal of the identity quandary, culture blindness and angst in Nepali society today. This should equip future generations to connect with their culture and adapt to modernity. This is why Banira Giri's poem is Nepali literature's immortal legacy.

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The Dev Kumari Thapa: Introduction, Storytelling, Text Analysis and Comparative Study

Prologue

The place of women writers in the history of Nepali literature seems to be mostly overlooked. In the midst of the male-dominated literary flow, the tradition of listening to women's voices was not prevalent. But in the twentieth century, many women writers began to create their presence in the literary world. In this light, the role of Dev Kumari Thapa is very important.

Literary critic Janamat Sahitya (2022) has said, "Dev Kumari Thapa has given voice not only to the female experience but also to the invisible pains of social life through stories. This expression illustrates the uniqueness of his writing.

Introduction

Birth & Childhood

Dev Kumari Thapa was born in 1928 to Kharsang, Darjeeling in West Bengal (Wikipedia, 2023). He did not have a happy childhood in her family and society. According to Sahrudaya Sahitya Sangraha (2017), "After losing her parents at a young age, she thought of life as a school of practice to become self-dependent. This difficult childhood experience seems to have added an inner sensibility to her storytelling.

Education and Professional Life

Thapa chose the profession of nursing in health. Borderless Journal (2021) says: "Her nursing profession exposed her to human suffering, and this shaped the psychological depth of her stories." For this reason, his stories seem to focus more on pain, struggle, and the naked realities of life.

Entry into Nepal and the Last Life

After that, she got married and moved to Nepal. She loved Biratnagar when she made it her home for writing in her later years. Her involvement in Biratnagar's writing work did not end. She showed how to write stories there, and she died in 2011 (Wikipedia, 2023). She had spent a brief life but made her mark with writing.

Storytelling

a) Language and Style

Thapa's language style is straightforward, simple and emotional. When writing a story, she prefers a spontaneous and conversational style rather than a more ornate style. Literary critic Janamat Sahitya (2022) clearly states, "There is no unnecessary rhetoric to be found in his writings; Rather, the brevity and emotional density of the sentences make the story more effective."

b) Theme

Her stories focus on women's life, child psychology and social realities.

i) Women's Psychology: She portrays women not just as victims, but as characters who seek their identity and are independent-minded.

ii) Child Psychology: She has vividly portrayed the innocence, dreams and fears of children.

iii) Social Reality: Criticism of poverty, inequality, and stereotypes appears frequently in his stories.

Text Analysis

"Bhavisya Nirman" [Building the Future]

"Bhavishya Nirman" is Thapa's famous story. This story is mentioned by Patramanjusha (2020), who states: "It echoes the position that the future is not handed to one but is shaped by the self-struggle and hard work.

The problems of struggle, frustrations and self-confidence of the characters in this story are brought out with subtle psychological understanding. This way the story has turned to be a representation of the universal human experience, rather than a reading of individual life.

"Patan" [Collapse]

Thapa's first story was "Patan", which was published in the Gorkha

magazine. According to the Symphony Literature Collection (2017), "The fall is not just a story of external decline; It's a powerful presentation of the character's internal disintegration. In this story, despair, confusion and self-conflict towards life are presented in an artistic way.

Comparative Studies

a) Dev Kumari Thapa and Laxmi Prasad Devkota

Devkota presented national consciousness and poetic beauty through poetry while Thapa revealed personal and psychological reality through stories. Shilapatra (2023) says: "The difference between Devkota's poetic style and Thapa's simple prose is the proof of Nepali literary diversity. Devkota's writings are poetic, symbolic and full of national consciousness while Thapa's writing focuses on internal feelings. Devkota wrote epics to dramas and essays, while Thapa was mostly active in stories and children's literature.

b) Dev Kumari Thapa and Bal Krishna Sama

Sama's stories are often political, socially conscious. Thapa's stories explore deep into the personal struggles and mental state of the characters. Although both are representative of the Darjeeling literary environment, the perspective remained different (Shilapatra, 2023).

c) Dev Kumari Thapa and Parijat

Parijat and Thapa have a lot in common — both gave priority to female sensitivities. But Parijat's story is imagery and symbolic, while Thapa's story is presented in simple language. Parijat's story leans towards philosophical depth, while Thapa's story is based on daily life and psychological realities. There is also a similarity between Parijat and Thapa. Both are advocates of women's consciousness. But Parijat's writing is image-oriented, while Thapa's story directly attacks the reader's feelings. According to Borderless Journal (2021), "Parijat's works lean towards existential depth, while Thapa's stories remain rooted in psychological realism."

d) Dev Kumari Thapa and Radhika Raya

Radhika Raya has also presented women's lives and social realities. But Raya's stories are more focused on social struggle and resistance, while Thapa's stories are deep in internal conflict and emotions. Thus, both women have different perspectives, but the style of expression is different.

Contribution and Significance

Dev Kumari Thapa's contribution is multi-dimensional.

a) First, she stood at the forefront of the female storyteller. It was an achievement in itself for women to write stories in a male-dominated literary environment.

b) Second, she also gave a new direction to children's literature. His style of sensitively portraying the psychological state of children was rare in Nepali children's literature.

c) Third, her story in favor of social justice and equality is still relevant. Poverty, inequality and anti-stereotype consciousness are found in his writings.

d) Fourth, her writings built a cultural bridge between India and Nepal. She connected the Nepali literature of Darjeeling with the mainstream of Nepal.

Shilapatra (2023) writes: "Thapa's writings helped strengthen the literary ties between Nepal and India."

Evaluation and Relevance

The works of Dev Kumari Thapa are also applicable in the current day. Mental health, equality of women and social justice are still pertinent. The contemporary reader can also see himself reflected in his stories.

The simplicity of language and emotion that Thapa employed will ensure that his works are still in relevance in the long run. She is not only inspiring to history, but the present and future, as well.

Conclusion

Dev Kumari Thapa is among the most active storytellers of Nepali fiction who managed to introduce the consciousness of women, psychology of children and social realities in a very strong manner. Despite all the challenges in her life, she made it a literary practice. His narratives are easy but deeper and stimulate the reader to think.

The comparisons with other storytellers render her specialties all the more explicit, as his story is concerned with the conflict of the soul, not with any external incident, and that renders her a representative of the psychological realism. Dev Kumari Thapa in this manner is a significant backbone in the Nepali literature history whose impact will be long lasting.

Dev Kumari Thapa is not only the female storyteller, but also a principal representative of psychological realism in the Nepali literature. It is refreshing to read his stories even today, because the stories of struggle, despair and self-confidence they present are universal.

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Parashu Pradhan: Introduction, Narrative, Text Analysis and Comparative Study

Abstract

This article presents the literary life of Nepali storyteller Parshu Pradhan, a review of his works, stylistic features, analysis of selected stories and a comparative study with Nepali and international literary traditions. Pradhan is a representative character of Nepali fiction who has artistically expressed human psychology, social conflict and deep experiences of daily life. His storytelling style is simple but has an experimental character. This article helps to revive the literature of Parshu Pradhan in the Nepali story tradition.

Keywords: Parshu Pradhan, Storytelling, Text Analysis, Comparative Study, Psychological Realism.

1. Introduction

Parshu Pradhan (1943-2024) is an important name in Nepali fiction. Bhojpur in Eastern Nepal was birth plce of Pradhan where he was born in 2000 BS. Pradhan's literary journey He started by publishing poetry in the year 2016 BS (UNN, 2024). Later, he made a special contribution to Nepali literature through stories, novels, children's stories and essays. He also received higher education in political science along with Nepali language and literature (Makalu Khabar, 2024).

Pradhan passed away in 2024 BS. With his demise, Nepali literature has lost an important personality (OnlineKhabar, 2024).

2. Creation

2.1 Stories and story collections

Parashu Pradhan has presented a new perspective on Nepali fiction. His major short story collections include 'Bakra Rekha [Crooked Line], 'Pheri Akraman' [Attack again], 'Yauta Arko Dantyakatha [Next Legend], 'Asambaddha' [Unrelated], 'Samundrama Astaune Surya' [The Sun Setting in the Sea], 'Pratinidhi Kathaharu' [Representative Stories], 'Uttarardha' [Latter Half] (Dahal, n.d.). These collections of short stories illustrate his themes, craft and stylistic usage.

2.2 Children's stories and novels

Pradhan has also made significant contributions to children's literature. Children's story collections like 'Nani Katha' [Children stories], 'Ritako School' [Rita's School], 'Sunko Chati' [Golden Chest] are still popular today (Spotlight Nepal, 2024). Through children's literature, he has sown the seeds of moral values, imagination and human sensitivity in children.

3. Storytelling and Writing Style

3.1 Content

Pradhan's stories mainly depict human emotions, social conflicts, family relationships, morality and mental anguish. He has presented extraordinary moments of ordinary people's lives in an artistic way. For example, the title 'Ma ta Timro Sriman nai Hun Nirmala!' [After all, I am your husband, Nirmala!] highlights family conflict and the struggle for personal identity (Dahal, n.d.).

3.2 Language and style

The language used by Pradhan in the story is simple, easy and comprehensible. But his style of expressing deep emotion in simplicity is special. His language prioritizes realistic depictions and dialogues rather than unnecessary embellishments (Baraili, 2024).

3.3 Structure and flow

In Pradhan's stories, the development of events seems to be neat. The structure of the beginning, the conflict and the resolution is evident in the story. But sometimes he broke with the traditional pattern and adopted an experimental style.

3.4 Experimentalism

Pradhan is also known as an experimental storyteller. Some of his stories show a tendency to make flexible use of time and space, to switch perspectives, and to present an insight into the characters. But his experimentalism is not overly complex but reader-friendly (Baraili, 2024).

4. Text analysis

4.1 "After all, I am your husband, Nirmala!"

This story exposes the problem of family relationships and gender inequality. In the story plot the dialogue between the characters reveals the social but irrational power relationship between men and women. The story is not only about marital life but also a critique of the patriarchal structure inherent in society. Pradhan has raised sensitive issues here using simple language.

4.2 'Bakrarekha'

The stories in this collection highlight the social conflicts and inconsistencies of modern life. In the stories, the characters are often struggling with unstable psychology. The flexible use of time and space is particularly evident here. The characters within 'Bakra Rekha' [Crooked Line] are looking for a straight answer in life, but life itself seems curved, complicated and unpredictable.

4.3 'The Sun Setting in the Sea'

Existential questions are added to this collection. Pradhan has presented the transience of life, death and the uncertainty of existence through the self-dialogue of the characters. Here, his style seems to be similar to that of Western existentialist storytellers, but he adds to the Nepali context.

4.4 Children's Story: 'Golden Chest'

In this story, the imagination and moral education of children are connected. Pradhan uses a fun and delightful narrative style in the storytelling. He tries to inculcate values and consciousness in the future generation through this. His specialty of having a serious literary depth even in children's literature is evident here.

5. Comparative study

5.1 Storytellers: Themes and stylistic characteristics

Parshu Pradhan's storytelling can be seen mainly on the basis of two big themes: psychological stories and social realist stories (Agarwal, 2010).

a) Psychological stories

Parshu Pradhan is one of the first storytellers in Nepali literature to delve deep into the human mind. The deep influence of Freudian psychology is seen in his stories (Shrestha, 2052). His famous story 'Shivaji' perfectly portrays the inferiority complex in the protagonist's mind, sexual frustration, and crisis of self-identity. The protagonist considers himself an incarnation of Shiva, but in real life he suffers various mental tortures. This story is a living document of the mental structure of a psychopath.

'Aparadhi ko Hun?' [Who are the culprits?]— In the story, he looks at how the guilt imposed by the society destroys a person's psyche from a psychological point of view (Pradhan, 2058). In the story of 'Radha', the complexity of a young woman's sexual consciousness is centered. Pradhan did not try to confine his characters to a general social framework, but to present their inner struggles, desires, conflicts and frustrations in a nude way. As a result, many of his stories have also faced criticism and controversy in the conservative society of the time.

b) Social realist stories

Parashu Pradhan is not limited to psychological fiction, he has also incorporated contemporary social realities in his stories (Nepal, 2068). But his realism is not separated from psychological analysis. Andhakaun is one of his significant social stories and it represents superstition, ignorance and feudal mentality of the village. In this tale, the elderly man treats his granddaughter as a deity of a huge rock, however, the rock crashes on the tree at the conclusion and kills the granddaughter. It is a powerful critic of the superstitions and the absence of scientific thinking in the community.

In the story, 'Saathi' [Friend], the author reveals the mentality and morales that is two-sided and uncouth in the urban population of Kathmandu. Equally, the tale Troubled People is a tragic account of the family structure that has been shattered by the tempest of modernity. Pradhan has analyzed the social anomalies as well as their influence on human mind.

5.2 Architectural features

The craft of story by Parashu Pradhan is exceptionally special and contemporary (Shrestha, 2052). He has interrupted the classic narrative way of writing and employed internal monologues, symbolism, imagery and dialogue using realism. His writing attracted readers because the language is easy and flowing, but the depth of meaning is disguised there. He has successfully incorporated psychology and philosophy into literature. His stories also feature the use of mythological narratives, giving his stories a cultural depth.

5.3 Comparative study

a) Comparison with Bishweshwar Prasad Koirala

Bishweshwar Prasad Koirala is another great craftsman of Nepali stories. B. P. Koirala is mainly a storyteller of the realist tradition while Parashu Pradhan is a writer of the psychological stream (Lamichhane, 2065). He puts the change in the socio-political structure at the center of his stories, while the inner world of the main person is at the center of his stories. B. P. Social consciousness and feminist perspectives are clearly visible in stories like 'Hiramati' and 'Sumnima' (Koirala, 2056). In the stories ‘Radha’ and ‘Shivaji’, we can experience strong phychological and emotional conflict of charecters, in which the psychological conflict of the person is dominant. The two tales have used various features of the Nepali society in their narration and the way they have approached, and the style of narration is different.

b) Comparison with Bhimnidhi Tiwari

Bhimnidhi Tiwari is an artist of folk life and cultural reality in Nepali stories. Tiwari's language style is linked to folk tradition, while Pradhan's language is linked to modern psychology and philosophy (Lamichhane, 2065). Tiwari has made village life, the joys and joys of ordinary people the subject of his story ('Ghasi', 'Bahki'). Pradhan said that the psychological complexity of urban people is a problem. Tiwari's realism is centered on external events, while Pradhan's realism is on the inner mind. Both of them have portrayed Nepali life in their own way.

c) Comparison with Ratna Bahadur Rai

Ratna Bahadur Rai is a great craftsman of short stories. His collection 'Kathamukh' gave a new height to short stories in Nepali literature (Rai, 2048). Rai's story has a sharp satire and brevity of social inconsistencies. Pradhan's story is long and based on psychology research. Rai's story, on the other hand, is short and based on attacks on society. In their own areas, both are leaders.

d) Comparison with other contemporary Nepali storytellers

When compared to Pradhan's contemporary storytellers like Parijat, Krishna Dharavasi, etc., there are some different and similar aspects. Philosophy and existentialism are more evident in Parijat's stories, while in Pradhan's stories, the simple reality and psychological dimensions of life are strong. Krishna Dharavasi's stories seem to be focused on linguistic complexity, while Pradhan's style is inclined towards simplicity.

e) Comparison with international literature

Pradhan's experimentalism appears to be mediocre when compared to experimentalist writers of world literature such as James Joyce or Kafka. He has made flexible use of time and space to present the inner state of the characters but has not adopted an overly complex "stream of consciousness" style.

Put simply, a "flow of consciousness" is "the way a character writes, going deep into his mind, as he thinks."

The mode of narrating the story in this style is centered in the inner mind of the character and not the outer events. The ideas of the characters, their feelings, memories, dreams etc. are not in a sequence, but in a free, flowing fashion. It seems like writing is all in a similar line of thought just as we abruptly jump to another idea when thinking.

For example:

You can write in a flow of consciousness style when one-character walks down the street instead of just saying that "he is going down the street": "This road looks so old-fashioned. Like yesterday's dream. Dream... My mother followed the same path. For some reason, I miss my mother. Well, the shoes are so uncomfortable, like having to buy a new pair. ..."

In any case, Pradhan's experimentalism is simple but effective for the understanding of Nepali readers.

6. Pradhan's Position and Contribution to Nepali Literature

Parshu Pradhan has contributed to Nepali fiction in the following areas (Agrawal, 2010):

a) Beginning of psychological fiction: He gave psychological depth to Nepali stories, which paved a new path for later storytellers.

b) Expansion of Subject Matter: He made new and risky topics such as sexuality, subconscious mind, inferiority, self-identity the subject of the story, which was considered socially taboo at that time.

c) Sculptural innovation: He brought modern craft methods such as internal monologue, symbolism, imagery into Nepali stories, which diversified the narrative craft.

d) Showing How Complex People Are: He added intellectual depth to Nepali literature by writing about how complex and multidimensional people are.

6. Awards and Honors

Pradhan has received various awards in his literary journey, including the 'Ratnashree Gold Medal' (UNN, 2024). This is an official confirmation of his literary contributions.

7. Criticism and Challenge

Here are some of the challenges and criticisms that appear in Pradhan's stories:

a) In some stories, the pace of events may be slow.

b) There is a lack of dialogue and international content with world literature.

c) Because of the limitations of experimentalism, the reader seeking a highly innovative experiment may find it inadequate.

8. Conclusion

Parshu Pradhan is an important pillar of Nepali fiction. He exposed human sensitivity, social conflict and subtle aspects of life through stories. He put a new dimension to the Nepali fiction literature through mere language, fine craft and moderate experimentalism. Examining particular tales, one can say that he was capable of writing about incredibly diverse topics, having been able to work on children literature, and existential motives. His works contribute to the close perception of the Nepali literary tradition and lead it to the future. In this sense, Parshu Pradhan can be studied as an important personality who made a special contribution to Nepali storytelling.

To put it more precisely, Parashu Pradhan is a unique, talented and controversial personality of Nepali literature. He is a storyteller who thought and wrote well ahead of his time. His literature is a complex and naked map

of the human mind. He presented the truth as a mirror that society did not see or did not want to see. Being a pioneer of the psychological stories, an innovator of the artistic world, a painter of the social realities, Parshu Pradhan will always remain eternal in the history of the Nepalese literature. His works are still applicable today and his literature will remain a guideline to comprehending the complexity of a human mind.

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The Ganesh Rasik's Life, Works and Comparative Study

Abstract

This article presents a critical analysis of Ganesh Rasik's life, multiple creativity (songs, music, stories, memoirs), writing/song style, and his social and cultural context. The article analyses the text of Rasik's major works using theoretical models of literature-music interrelationship and discusses his cultural place and legacy by comparing him with contemporary Nepali writers. Finally, the article indicates areas of future research and the need for conservation/digitization. (Kantipur, 2025; Kathmandu Post, 2025).

1) Introduction

Literature and music are the main sources of cultural memory and collective consciousness of any society. The fusion of these two disciplines effectively conveys local sensibility, memory, and social structure. Ganesh Rasik (born: Bhojpur, Chhinamkhuma 2004 BS; Died: 2082 BS) was a writer who made multiple contributions to Nepali song and literature (Ujyaalo Online, 2025; Kathmandu Post, 2025). He was known for his ability to translate the language of the soil and folk sensibilities into songs and stories. This article explains Rasik's creative journey in a theoretical context and examines his contributions in the Nepali text-cultural context (OnlineKhabar, 2025; Nepal Press, 2025).

2) Life and Social Background

Ganesh Rasik's childhood was spent in the hilly villages of Bhojpur district, where folk music, traditions, and travels nourished the sensibilities in his life. According to news reports, Rasik was born on September 4, 2004 in Chhinamakhu. He started singing in the 50s with the group 'Lekali' (Lokantar; Ekantipur, 2025). Despite the long-term health struggle (prostate cancer), he never gave up on creation and remained active till the last time (Nepal News; OnlineKhabar, 2025). Such facts related to Rasik's biography help us understand the social, economic and health conditions reflected in his work. These backgrounds appear as a recurring major theme in his writings (Lokaantar, 2025).

3) Review of works

Rasik was active in many genres: music, song-story, story/travelogue and memoir. His major songs depict local life, labour, displacement and human realities. Some of the most popular songs (to be taken as a sample) — "Nun Jasto Bilne Jindagi" [Life as Salt Fading], "Rato Bhale" [Red Cock], "O Yangji Nana" — have encapsulated socio-personal realities (YouTube/Music Nepal; Ujyaalo Online, 2018; Nepal Press, 2025). In literary works, collections of stories and travelogues have made places and memories memorable. For example, works such as 'Touching the Horizon' and 'Beyond the Galaxy' reflect Rasik's multifaceted creativity (Nepal Press, 2025; Baahrakhari, 2025; YouTube, 2018).

4) Theoretical basis

For academic analysis, I have used the following theoretical tools:

a) Arnold's definition of 'criticism'

Arnold saw literature as a critique of life. This means that literature should not only provide beauty or entertainment, but also give the necessary message and awareness to society. This approach helps to understand the social utility of Rasik's songs. For example, his songs seem to be intended to awaken consciousness in the reader or listener by presenting life struggles, love, and human suffering (Arnold, 1865).

b) Raymond Williams' 'Culture and Society' Parable

Williams has interpreted literature in relation to social and economic structures. According to him, any literary work is deeply connected with the

culture, social relations and economic conditions prevailing at that time. On this basis, comparing Rasik's songs with local society, rituals, and economic hardship makes it clear that his compositions are not merely the result of personal feelings, but also works that highlight the historical-cultural condition of the society (Williams, 1958).

c) M. H. Abrams's 'Mirror and the Lamp' parable

Abrams looked at poetry or literature from two angles—a mirror and a lamp. In the sense of reflection, literature is a means of showing the realities of society and life in the status quo; Revelation is the process of giving a new perspective to society through the author's inner experience and imagination. Both sides are seen in Rasik's songs—some of his songs reflect social realities, while others inspire the listener by presenting self-experience as light (Abrams, 1953).

d) Simon Frith's 'Music and Identity' Illustration

Frith describes music as an important social practice in building identity, not just as a matter of sound or entertainment. Music makes a person feel of their own existence and binds the community together. Using this approach, Rasik's songs seem to express both individual identities (e.g., love, pain, life struggles) and collective identities (e.g., community values, social ties, shared feelings) (Frith, 1996/2004).

In this way, these principles help to analyze Rasik's work from different angles. Based on Arnold's bio-critique, Williams's socio-cultural structure, Abrams's reflection-light parable, and Frith's music-identity ideas, Rasik's works can be understood not only as songs or literature but as profound works that contribute to society, culture, and identity-building. These theoretical underpinnings help us to examine Rasik's songs not only in terms of aesthetics but also in terms of socio-cultural influences.

5) Text Analysis

Here I am taking two representative work (s)—a song (brief description and analysis) and a story/narrative—and analysing their structure, language, symbolism, and social context. (Note: The original song is analyzed with abstracts and theme-quotes/short quotes without quoting long syllables.)

a) Song: "Life That Vanishes Like Salt" — Musical/Thematic Analysis

Topic and Theme

The song vividly portrays poverty, daily life and human struggle. The line " Life as Salt Fading " metaphorically presents the transience and instability of life. It includes signs of pain such as employment difficulties, migration, or the strain of family obligations.

Language and Rhythm

The language used in the song is simple, colloquial Nepali. However, the melody and melody of the music is a great contribution towards deepening the emotion. As Simon Frith (1996) said, music not only creates an individual's identity, but also a common "rhythm" of community. In this song, the distance between the village and the city, the difference in lifestyle, and the beating rhythm of social relations are clearly manifested.

Patterns & Icons

The metaphor of 'salt' is particularly important in the song. Since salt is an easily soluble substance, it refers to the state of being easily dissolved or lost in moments of life. Similarly, the "Carrying on a basket" image visually depicts a journey of family responsibility, the burden of labor, and hope for the future. These symbols transform the song into a collective form of social experience, not just a personal emotion.

Social Context

The song highlights the realities of poverty, labour, hunger and displacement. It expresses the pain and struggle of people who move from the village to the city in search of employment. This parable is similar to Raymond Williams' (1958) concept of culture and society, according to which literature or musical work reveals the economic structure and cultural contours of that society.

In this analysis, the song can be valued not only as an artistic and emotional messenger but also as a sociological document.

b) Story/Narrative: 'Trying to Touch the Horizon' — Literary Analysis

Narrative structure

Many of the narratives in this collection have adopted a travelogue style. A character's personal journey tells a story of shifting and self-discovery.

However, these stories are not confined to the simple chronological format. Rather, the characters' personal lives and social histories are intertwined through memory-based paragraphs. This makes the text not only autobiographical but also a reflection of the collective experience.

Language Style and Statement

The language used in the story is simple, direct, and emotional. For this reason, the story easily draws the reader to an emotional depth. According to the "Mirror and Lamp" parable presented by M. H. Abrams (1953), these stories work on two levels—on the one hand, they present the personal experience of the characters as a mirror, and on the other hand, they show the collective reality as a social lamp. In this way, the story is meaningful on both a personal and social level.

Social discourse

The conflict between folk tradition and modernity is evident in these stories. In particular, the migration of youth to the cities, the deviation from the traditional marital structure, and the decline of traditional occupations are major issues. According to Raymond Williams' (1958) Culture and Society parable, such stories are not only artistic expressions but also works that highlight socio-economic structures and cultural discourse.

6) The interrelationship between music and literature

The specialty of Ganesh Rasik's creativity is that where the boundaries between song and story are blurred. When you read or listen to his songs, you feel that a song is not just music, but also a story.

As Simon Frith (1996) said, music builds the identity of an individual and a community. Through his songs, Rasik has presented the culture of the village, the struggle of the people and the collective spirit of the local identity in music.

Most of the lyrics in the song sound like a miniature storyline. Those words evoke a sense of the past, a nostalgia, and a sense of a particular place. His songs, for example, reflect his love for his family, the sorrow of going abroad, or the atmosphere of the village.

Thus, the song combines traditional literary styles (such as a story or poetry) with popular musical forms. It does not limit the social message to the books or classes, but acts as a bridge to the people's platform. Therefore,

Rasik's literary dignity extends not only to writing, but also to his ability to communicate with society through the combination of music and literature.

Now let's clarify the interrelationship between music and literature by giving examples of some specific songs of Ganesh Rasik.

a) " Life as Salt Fading"

The song doesn't just have lyrics, it's a little story. Using the metaphor "like salt", he expresses the transience and struggle of life. It's not just a song—it's also a social account of hunger, labor, and displacement. The music gives an emotional beat when listened to, but the lyrics provide a literary depth. Here, music gives voice to literature, and literature gives a story to music.

b) "Do not leave me"

The song feels like a personal story of love and separation. But looking at it from a sociological point of view, the song explores the relationship between people, the feeling of need, and the pain of separation. Simple lyrics give flavor to the poem, while rhythm and melody transform it into a universal emotion.

c) "Stranger's Tears"

In this song, the pain of a migrant worker is presented like a story. The words depict the anguish of leaving the village and attachment to the family. In this, the union of literary elements (story, metaphor, paradigm) and the rhythm of the music has a profound effect on the listener's heart. In this way, the song becomes not only a personal story but also a collective experience.

Theoretical Interpretation

According to Simon Frith (1996), music creates community and identity. These songs of Rasik strengthen collective identities such as village-city, home-family, labor-society.

As Raymond Williams' (1958) Culture and Society illustration shows, such songs express not only personal feelings but also socio-economic structures and cultural struggles.

The lyrics here function like a literary tale, with the melody making it the universal language of music.

Thus, when one reads Ganesh Rasik's songs, one feels that music and literature are not separate, their union creates a living social document.

7) Comparative study

If we compare Ganesh Rasik with the Nepali musical-literary background, then two dimensions are clearly visible: (a) with contemporary Nepali lyricists and writers and (b) with international theoretical standards.

a) Comparison with contemporary Nepali writers

Characteristics – Locality and Conversation:

Many Nepali lyricists or writers have focused on love, nature, or entertainment in their compositions. For example, traditional folk singers have brought village culture and love into song, while urban songwriters have often focused on romantic sentiments. But Ganesh is different. His songs and stories convey not only personal feelings, but also community. They also give voice to the pain, struggle, and hope. He captures the daily lives of the village, the hardships of labourers, or the pressures of social relations in both music and literature. For this reason, Rasik's work has become a medium of social dialogue, more than just entertainment(Ekantipur, 2025; Lokantar, 2025).

Genre Diversity:

Many writers or songwriters are often limited to one genre— writing songs or writing stories. But in this sense, Rasik is a multifaceted creator. He has contributed not only to songs but also to stories, travelogues and musical practice. This has earned him a special place in both the literary world and the musical world. This multifaceted practice of his shows that he is not just a lyricist or storyteller, but a complete creator, who has further strengthened the relationship between literature and music (Nepal Press, 2025).

In this way, it is easy to understand Ganesh Rasik – his songs are not just something to be heard, but a mirror of society and culture.

b) Comparison with international theoretical standards

In Arnold and Williams ' view:

According to Matthew Arnold (1865), the main function of literature or criticism is to enrich life. He defines literature as "a critique of life". From this perspective, Ganesh Rasik's songs and stories not only entertain, but also highlight the realities of society—poverty, struggle, labour, and displacement. In this way, he has played the role of connecting literature to life, as Arnold said.

Raymond Williams (1958) said that literature and culture should always

be seen in the socio-economic structure and historical context. According to his "Culture and Society" example, any work reflects not just individual creations but the structure of collective life and society. On this basis, Rasik's works—whether songs or stories—are directly connected to the realities of society. Village-to-urban migration, labourers' struggles, or the clash of local culture and modernity, all of these themes are found in his songs. This makes Rasik's creation important not only because of its literary beauty, but also because of the social debate.

Thus, using the theoretical approach of Arnold and Williams, Rasik's works can be understood as tools of social criticism. Therefore, it is not enough to understand Rasik from a literary point of view; His real contribution becomes clear only when he reads his writings in the social and theoretical framework.

8) Criticism and Limitations

No creator's work is completely free from criticism. There is also a possibility of improvement or further research in some aspects of Ganesh Rasik's creation.

a) Problems of digitization and access

As many works are limited to local publications, researchers and a wider readership may not be able to access them easily. This poses a challenge to the preservation and study of Nepali musical-literary heritage (OnlineKhabar, 2025).

b) Possibility of theoretical depth

Rasik's songs and stories are rich both socially and emotionally. However, some works do not adequately use modern theoretical approaches, such as feminism, environmental studies, or postcolonial analysis. In the future, it is possible to understand Rasik's creation in a more multifaceted and deeper way by studying these dimensions.

c) Metaphor and Usage

His simple and direct style is a positive aspect that easily connects the reader with emotion. But sometimes additional metaphors, symbols, and experimental style could give the composition a multi-layered meaning and depth.

These limitations do not diminish Rusik's contribution. Rather, they

are a guide for future researchers, providing an opportunity and basis for studying his songs and stories in a more detailed, theoretical, and multifaceted way.

9. Legacy and Future Directions

Ganesh Rasik has secured a special place in Nepali music and literature. His songs keep local memories alive in the public hearing. His stories compile the experiences of places, people, and social environments he met on the journey and present them as invaluable documents for future readers and researchers (Ujyaalo Online, 2018; Kathmandu Post, 2025).

But current achievements alone are not enough. In order to make Rasik's contribution more effective and studyable in the future, the following actions are needed:

a) Digitization and protection

It is necessary to create a digital archive of all his songs, stories and other compositions. It gives easy access to researchers, students, and literature-music lovers and preserves the musical-literary heritage (OnlineKhabar, 2025).

b) Theoretical and Critical Research

Recent studies have mainly covered the social and emotional aspects. In the future, Rasik's works can be used to build new knowledge and deeper theoretical value by using feminist parables, post-colonial studies, and environmental analysis. It helps to understand Rasik's creation from a multi-dimensional and intertemporal perspective.

c) Interdisciplinary studies

The interrelationship between music and literature is evident in Rasik's songs and stories. To understand it more deeply, the methods of ethnomusicology (musical-cultural studies) and cultural studies can be used. This gives an opportunity to analyze the relationship between song rhythm, language, symbols, and social messages (Frith, 1996; Williams, 1958).

Thus, Ganesh Rasik's legacy is not limited to just historical or musical value. His works are also a guide to future research, conservation and creative practice.

10) Conclusion

Ganesh Rasik was a versatile creator of the Nepali music and literary

scene. His songs and stories convey local life, social realities and human experience in a simple yet long-lasting way. It not only entertains the reader or listener, but also helps them understand the reality of the society.

Contemporary Theoretical Norms and Cultural Theory (Arnold, 1865; Williams, 1958; Abrams, 1953; Frith, 1996) when used, his works are easy to study from multiple perspectives. For example, aspects of the interrelationship between music and literature, socio-cultural structures, individual self-experience, and collective identity are evident.

Rasik's works give voice to local identity, pain and hope. His songs and stories are not just personal stories; They are a mirror of community, culture and time. Therefore, these works will be an invaluable resource for future researchers, lovers of literature and music, and cultural studies.

In future directions, preservation, digitization, digital archiving and deep theoretical analysis can further strengthen the legacy of Ganesh Rasik. It would establish his works not only as historical documents but also as a source of creative practice and social dialogue.

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The Ramman Trishit's lyrics "Mann Dekhi Mana Samma" [From Heart to Heart]: A Theoretical and Content Analysis

Abstract

This research article shows that Dr. Ramman presents a systematic and theoretical analysis of the anthology of lyrics "From Heart to Heart" composed by Trishit (Shrestha, 2008).

Based primarily on textual analysis and secondarily critical sources, this study identifies the major themes of the collection, such as looking at love from a nuanced and philosophical perspective, the existential struggle of life, the contemplation of death, and the idealistic pursuit of hope. The originality of the study is to combine Western theories such as existentialism, romanticism, and psychoanalytic theories of Freud, Adler, and Jung with Oriental literary theory, especially Mammoth's theory of poetic purpose.

As we viewed from this multi-theoretical framework, Trishit's songs prove that they are not just spontaneous expressions of emotion, but an adventure undertaken through the complex layers of human consciousness. The results of the research underscore the literary power of the collection—especially the simple yet heartfelt language, effective symbolism, and ability to bring emotional joy. It also acknowledges some limitations (such as the limited presence of practical knowledge). To illustrate, numerous songs in the album are concerned with personal emotions, internal struggles and philosophical introspection, yet there is evident deficiency of practical lessons in life that can be applied in real life, examination of social systems and open direction as to solutions to this or that concrete problem. Therefore, although this

compilation is a trailblazer in emotional richness and artistic superiority, it could only give the reader first hand information on how life works. This shortcoming should not be construed as diminishing the literary value of the collection.

Overall, this study presents "Mann Dekhi Mana Samma" [From Mind to Mind] as an important and influential work of Nepali song literature, proving the possibility of expressing deep philosophical thinking through the genre of songs.

Keywords: Ramman Trishit, From Mind to Mind, Nepali Song Literature, Existentialism, Romanticism, Psychoanalysis, Mammata's Poetics, Subject Analysis.

Introduction

In Nepali literature, the song form has always been very important. The music, rhythm, and brevity of it can capture even the smallest waves of human feeling. The song touches on a deep feeling of a person's inner world, which no other genre can easily touch. An important link in this rich literary tradition is Dr. Ram Man Shrestha 'Trishita' is a collection of songs.

Trishit is a physician who shows a unique combination of scientific approach and literary creativity. As a physician, he has made the profound psychology of the human heart the subject of his songs. Therefore, this collection seeks to delve into philosophical depths not just the spontaneous expression of emotion, but also the complex questions of human existence such as the nature of love, the meaning of life, the fear of death, and the search for hope in the midst of despair (Subba, 2018).

The title of this collection of songs, From Heart to Heart, is a summary of its main feeling. It is the process of love and relationship of one mind to another, beginning at the bottom of the heart and moving to the bottom of the heart. The travel however appears to have become a philosophical rather than an emotional one.

In this context, the main purpose of this research article is to present a systematic analysis of the collection "From Mind to Mind" on a theoretical basis. An attempt has been made to highlight the multifaceted nature of this collection through the use of both Western and Eastern literary and philosophical theories. It is expected to contribute to the critical study of Nepali song literature.

Research Methodology

Textual analysis is a method used in qualitative research that was chosen for this study. This method works especially well for getting to the heart of a literary work's meaning, structure, style, and setting.

Primary data collection and analysis:

The focus of the study is Dr. Ramman Trishit's anthology of lyrincs is "From Mind to Man" (Shrestha, 2008). The entire collection has been systematically checked on the basis of the following instruction questions:

i. What are the main themes and themes that will be recurred in the collection?

ii. What is the philosophical ideology or theoretical foundation of the songs?

iii. What are the collection's literary strengths (like language, logic, and structure) and weaknesses (like the lack of variety in themes)?

In the course of analysis, lines of the songs are thematically grouped and understood along with a theoretical framework.

Secondary data collection:

The following are the secondary sources studied and include:

a) Literary Criticism: Reviews, articles and commentaries on the work of Trishit.

b) Philosophical works: iconic works on existentialism, romanticism and psychoanalysis.

c) Academic Articles: Dissertation articles on Nepali song literature, content analysis, and theoretical application.

Analytical Approach:

There are two main methods used for data analysis:

a) Explanatory Approach: This approach attempts to understand the inner meaning, purpose, and ambiguity of songs in depth. The context of the song's lines is interpreted in a broad philosophical and social context.

b) Comparative Approach: The ideas used in Trishit's songs have been compared with Western and Eastern theories. In addition, an attempt has been made to determine the place of this collection within the tradition of Nepali song literature and with international literary trends.

Thus, this study is based on an in-depth analysis of the primary text and presents a multidimensional evaluation of the work using theoretical frameworks.

Theoretical framework

The theoretical framework of this study presents an interdisciplinary framework based on a synergy of both Western and Eastern ideologies for a multidimensional analysis of the "From mind-to-mind" collection.

1. Western Doctrines:

a) Existentialism:

This theory considers the active search for meaning central between the individual's freedom, responsibility, and futility (Sartre, 1946). Camus (1942) emphasizes the human struggle to give meaning to life. In Trishit's songs, "I was turning somewhere... Lines like "Wherever I Reached, I Joined Hands on a Stone" reflect this existential quest for the meaning of life and faith.

b) Romanticism:

This theory values emotion, imagination, personal experience, and spiritual attraction to nature (Wordsworth, 1800). In Trishit's line "I can't see a thorn like a flower," the expression of inner feelings through nature and an optimistic outlook suggest a libertarian influence.

c) Psychoanalysis:

Freudian theory: Freud's (1900) concept of the unconscious mind, repressed desire, and internal conflict helps to understand the psychological fear of life expressed in lines such as "I am not afraid of death, but of life".

Adlerian Theory: The theory of superiority proposed by Adler (1927) helps to analyze the songwriter's tendency to self-realization and self-expression.

Jungian Theory: Jung's (1968) concept of the collective unconscious and the prototypical makes it easy to interpret the expression of universal human experiences such as love, death, and hope in the songs of Thirst.

2. Oriental Principles:

a) Mammata's poetic purpose:

Sanskrit literary scholar Mammata (c. 11th century) He outlines six purposes for poetry, on the basis of which this collection is evaluated:

- **Yash** (fame): The collection gave the lyricist a literary achievement.
- **Finance:** Income from books.
- **Practical knowledge**: This collection has its limitations.
- **Shiva-Sandesh** (Welfare Education): Propagation of humanistic values.
- **Immediate Joy:** The strongest aspect of the collection.
- **Beloved Sermon:** An artistically delivered life-affirming message.

- This theoretical framework provides a holistic and multidisciplinary perspective to analyse Trishit's work, thereby measuring the literary, philosophical, and psychological depth of the collection.

Analysis and Discussion

a) Multidimensionality of content and emotion

Trishita's collection presents love not just as an emotional impulse, but also as a philosophical and spiritual quest. The very concept of "From mind to mind" indicates this. He subtly portrays the complexity of love:

- "In the celebration of burning my heart / I will accept your invitation and forgive me" (Shrestha, 2008, p4).

Here the pain and sacrifice in love is acknowledged as a celebration, reflecting the lyricist's deep and philosophical approach to love.

The perspective on seeing life as a journey and struggle is also clear:

"Somewhere I turned the road, somewhere I left a friend / Wherever I went, I joined the stone with both hands" (Shrestha, 2008, p4).

This line encapsulates the uncertainty of life, the challenges of every step, and the spirit of faith and dedication at the end. It is a universal depiction of life's journey.

b) Existential thinking and idealistic outlook

Existential consciousness is clearly expressed in Trishit's songs. It is the more ordinary fears of life than death that seem to distract him:

"I am afraid of life, not of death" (Shrestha, 2008, p5).

It reflects the existential panic of modern man, where the fear that comes from life's obligations and decisions is stronger than death (Camus, 1942). This reflection establishes him as a modern existentialist thinker.

However, he is not entirely pessimistic. His idealistic approach finds a ray of hope even in the midst of despair:

"I couldn't leave even the one who left me. I couldn't break ties with even my enemy" (Shrestha, 2008, p5).

The feeling that human connection is the sweetest refuge even in the

midst of despair gives his poetry a message of positivity and hope.

c) Literary style and artistry

Trishit's language is simple, easy and heartwarming. He has succeeded in presenting complex philosophical ideas in a way that the general reader can understand. The use of symbols and metaphors is also done easily and effectively:

I simply cannot behold a thorn As any flower To write the blissful song of spring upon a falled leaf (Shrestha, 2008, p4).

In this case, the term thorn is used to denote the harsh realities of life and flower is used to denote the belief in beauty. This line demonstrates the emotion that the strength of the mind can receive both these in a positive manner. His fashion, in this sense, is a blend of libertarian sentiment and realism of the present day.

d) Theoretical evaluation.

Existential Perspective: Thirst has been inspired by several songs which are based on existential struggle, loneliness and searching meaning. The lines like I could not abandon the one I left / I could not lose even the opponent (Shrestha, 2008, p5) depict the depth of human relationships and human weakness that cannot be deserted as it is in line with existentialism philosophy.

Psychoanalytic Approach: Judging by Freud's (1900) theory of the unconscious mind, the songs of thirst seem to be expressions of repressed desire and struggle. According to Adler's (1927) theory of superiority, the songwriter seems to be trying to establish his ego through song. Judging by Jung's (1968) theory of the collective unconscious, universal human archetypes such as love, separation, fear of death are vividly present in his songs.

Mammoth's approach to poetic purpose:

a) Yash and Artha: It can be assumed that the composer has been given Yash (fame) and Artha (financial gains) to the lyricist.

b) Practical Knowledge: This collection shows the limitations of practical knowledge useful in general life. It focuses mostly on emotional and internal experiences.

c) Shiva-Sandesh: The collection contains messages of humanism, idealism and positivity, placing it in the category of welfare education (Shiva-message).

d) Immediate Pleasure: With delightful language, musicality and heartwarming emotion, this collection has the potential to provide instant pleasure to the reader. That's its strongest point.
e) Beloved Sermons: The collection explains the importance of hope, love, and positivity in life, in an emotional and artistic way, rather than direct sermons.

Thus, judging from Mammata's framework, the collection is rich in joyful and benevolent messages and is limited to practical knowledge.

e) Linguistic characteristics and artistic expression

Trishit's language has a wonderful balance of simplicity and depth. He has been able to present complex philosophical ideas in simple and poignant language. The following linguistic features are notable in this collection:

Metaphorical: The metaphor like a thorn can see like a flower is an indication of a positive attitude to life.

Symbolism: Stone symbolizes the ugliness of reality, lamp is symbols of hope and the river symbolizes the current of life.

Humanization: Nature is usually humanized and emotions strengthened.

f) Social Situation and Cultural Fact.

Despite the fact that the collection is mainly about personal feelings, it also reflects the loneliness of the individual in the modern society of Nepal, the psychological pressure of urbanization and the war of the traditional values. The solitude that occurs in the life of people in contemporary society is evident in the lines like, crying is nothing, give your mind quietly.

g) Comparative literary perspectives

Looking at Trishit's songs in the tradition of Nepali song literature, he seems to be in sync with the sentimentality of Lekhnath Poudyal and Bhupi Sherchan's realistic vision. Similarly, the influence of the romantic tradition of Durgalal Shrestha and the existential consciousness of Bairagi Kaila is also abundant in his songs. But Trishit has managed to rise from all these influences and develop his own unique style.

h) Dissemination of a humanistic approach

Trishith's most important contribution is his humanistic outlook. His songs have the power to include people of different castes, religions, classes and communities. "The voice of humanist thought is also a beautiful and strong aspect of his songs" is evident in many of the songs on the album. It is

this approach that has given his songs a universal form.

i) Craftsmanship and Tradition

Trishit has given a new dimension to the traditional structure of the song. His lyrics are infused with traditional verse and pronunciation as well as modern prose. As a result, his songs are presented as a beautiful amalgamation of the ancient and the new. This trait can be clearly seen in such songs as "I ran all the way but got nowhere."

j) Place in Modern Nepali Song Literature

"From Mind to Mind" occupies an important place in modern Nepali song literature. This collection has worked to incorporate philosophical thinking in the genre of song, universalize personal experience, and take literature to psychological depth. It is not an exaggeration to say that this has given a new height to Nepali song literature.

Thus, Trishita's collection "From Mind to Mind"is not just a collection of songs, but a philosophical document of the human experience. It provides the reader with the courage and hope to confront life's deepest questions while introducing them to their inner world.

Conclusion

The book "From Mind to Mind" by Dr. Ramman Trishit is a good and worthy piece of Nepali song literature, and it has stood out to be unique with its quality of literature and philosophical thinking. Even the collection is subtly exploring other more personal themes including the multidimensionality of love, struggle of life, inevitability of death and search of the meaning of life. The best thing about the collection is the beautiful harmonization of the existential thought, the libertarian sentimentality and the idealistic optimism, which makes the collection richer both emotionally and intellectually.

An analysis of the collection in the light of Western theories highlights its philosophical depth and psychological realism, while Mammata's approach to Oriental poetics highlights aspects of its aesthetic value, delightfulness, and sensual preaching. This multi-theoretical analysis confirms the multifaceted nature of the collection.

Although, from the point of view of practical knowledge and direct analysis of social structures, this collection may seem limited, but this gap is easily compensated by its emotional depth and artistic excellence. In general,

From Mind to Mind can help one to obtain a feeling of emotional happiness, philosophical contemplation and close-knit warmth. The article takes a significant role in the long history of Nepali songs because of its originality, depth, and universal appeal, and it has the prospect of being memorable to the succeeding generations.

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Prem Binod Nandan: Life, Works and Comparative Studies

Abstract

Prem Binod Nandan is a distinguished name in the development of Nepali literature and music. He has made a powerful voice of Nepali songs, poems and ghazals of mofussil. He sheds light in his works on the life of the countryside, social life, and the human feelings (Ekantipur, 2025; Lokaantar, 2025). This essay will give an introduction to the life of Nandan, his literary life, linguistic and stylistic aspects, social culture roles, and a comparison with the contemporary lyricists.

Keywords: Prem Binod Nandan, Biography, Analysis of works, Comparative study, Nepali music.

Biography

Prem Vinod Nandan: Birth 1935 and death 2025. He was growing up in Chitwan and began his literary career and formal education. Nandan is a writer who began his career in literature through poetry and ghazals, however, he is better recognized as a songwriter. He also attached himself to the leftist movement, and its reflection may be followed in his works. His poems and songs represented the life of ordinary people that condemned the injustice, inequality and exploitation by the society (My Republica, 2025).

Literary Contributions

Prem Binod Nandan was a multi-faceted writer. He contributed to poetry, ghazals, songs and other genres. In the field of songs, he portrayed the rural life of Nepali people and the experiences of the common people in simple language. Some of his widely enjoyed songs include such songs as "Yo Gaon ko Thito Ma, Kanchha Mero Naam" (Lokaantar, 2025). The plain language of his works earned him popularity among the readers and hearers of all classes of people. He also made ghazal his medium of expression. In ghazals, he presented the subjects of love, society, politics, and philosophy in an intimate manner (Ekantipur, 2025).

Linguistic and stylistic characteristics

Nandan's writing style is characterized by two key aspects: simplicity and intimacy. His songs depict direct experience rather than complex metaphors and metaphors. For this reason, his songs and ghazals are directly connected to rural life. Nature, the village, the farmer, love and human relationships figure prominently in his poetry. He linked the song to the experiences and feelings of ordinary people rather than the definition of any 'high literature' (Setopati, 2020). As a result, his literature was easily settled in the minds of the common man.

Socio-cultural contribution

Nandan is a writer who began his career in literature through poetry and ghazals, however, he is better recognized as a songwriter. He also attached himself to the leftist movement, and its reflection may be followed in his works. His poems and songs represented the life of ordinary people that condemned the injustice, inequality and exploitation by the society (My Republica, 2025). His songs centered on rural society. For this reason, he challenged the Kathmandu-centric literary tradition. In this sense, he is an important figure who established the form of mofussil in Nepali literature (My Republica, 2025).

Comparative Studies

Gopal Yonzon and Nandan

Gopal Yonjan is a legendary writer of Nepali music. His music is a mixture of nationalism, modernity and classicism (Shrestha, 2013). His songs were adding a new twist to the Kathmandu-focused literary tradition. But Nandan became the 'voice of mofussil' because of his songs based on rural life and local experiences. By comparison, Yonjan's songs sound like 'the voice

of the nation', while Nandan's songs sound like 'the voice of the village'.

Ramesh Shrestha and Nandan

Ramesh Shrestha worked to make Nepali songs experimental. He brought innovation to the craft and opened the way for experimentation in the language (Subedi, 2016). But Nandan wrote the songs in a traditional style. His ghazals were not deeply philosophical but focused on spontaneous emotional expression. This led to Shrestha being recognized as a 'newcomer' and Nandan as a 'simple' composer.

Durga Lal Shrestha and Nandan

Among the contemporary lyricist Durga Lal Shrestha used a lot of images and metaphors in modern Nepali poetry. Flowers in the Eyes of a Flower is his most famous song. It's a strange mix of love, philosophy, and beauty (Ratopati, 2023; LyricsNepal, n.d.). But Nandan's songs are based on realistic life portrayals. Nandan, for example, captured village life and the self-esteem of the common man in song (Lokaantar, 2025). In this way, there is philosophical and symbolic depth in Durgalal's writings, while Nandan's writings directly reflect the simple beauty of rural life.

Overall Rating

Prem Binod Nandan has his rural awareness, plain language and close style of Nepali songs. His fellow men contributed differently to their areas; Gopal Yonjan in nationalism, Ramesh Shrestha in innovation and Durga Lal Shrestha in symbolism. But Nandan focused on all these differences between mofussil and rural life. Therefore, his place is unique in the Nepali literary map.

Conclusion

Prem Binod Nandan is a prominent figure in Nepali literature and music. His works embed the voices of the villagers, farmers and common man in the national literary tradition. His songs and ghazals have given beauty to Nepali literature. Comparatively speaking, he is a representative composer of rural life among his contemporaries. Therefore, his literary contribution will be studied and remembered for a long time.

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The Searching for poet Krishna Pahari in "Manche Haraeko Desh" [The Land of Lost People]

Abstract

This article presents an in-depth analysis of poet Krishna Pahari's famous poetry collection "The Country of the Missing". It has outlined Pahari's literary contribution as a Nepali realist poet through this work.

The collection covers multifaceted themes such as love, country, separation, war, social structure and cultural identity. The main characteristic of a poet is the ability to artistically depict the harsh reality of Nepali society. In his poems, the voices of the pain, hope, and struggle of the common people of the society are clearly heard.

Pahari has been referred to as the mirror of the Nepali society in the article because in his writings he has been very sensitive to the political unrest, the divide between war victims and the changing environment of the village and the society. His sonnet of "Remembrance of Mother" dwells on the emotional conflict between the love (mothers) and patriotism, and his sonnet of "Buddha permits the carrying of a gun" dwells on the necessity of social change, and a revolution.

In this manner, this article takes the poetry by Krishna Pahari to be a synthesis of social realism, human sensitivity and revolutionary consciousness and tries to put Krishna Pahari among the key and relevant poets in Nepali

literature.

Keywords: Krishna Pahadi, Manche Haraeko Desh, The Land of Lost People, Poetry Analysis, Social Discrepancy, Contemporary Consciousness.

Introduction:

Krishna Pahari is a poet with one of the most influential and skilful contributions to modern Nepali literature. His book of poems "Manche Harayeko Desh" [The Country of the Missing] is a valuable literary work which represents the realities of Nepali society, political upheavals, and inner anguish of the person in very graphic and touching way.

This body of poetry has been able to artistically capture the influence on lives of people in a specific era of Nepal social and political history. Although the poet's writing style is simple and simple, it reflects deep philosophical and social concern.

The main purpose of this article is to conduct an in-depth study and analysis of the theme, style, and social relevance of the "The Country of the Missing" anthology. In this article, the poet's social outlook and commitment to human values will be highlighted, analyzing the imagery, symbols, and language style used in the poet's poems. In summary, this article attempts to present the literature of Krishna Pahari as an excellent example of Nepali realist poetry.

Background

Literature never dies. Even though the creator is gone, his words, feelings, and messages will live on forever. Therefore, the author does not feel inclined to use the word "heavenly" for the poet Krishna Pahari. Poet Pahari is from Palpa—a beautiful place, with a sensitive heart. He was also a health worker, so his words blended both love of life and human suffering. The author never met him in person, but we bonded over phone, Facebook and Messenger.

A few years ago, the poet had sent his collection of poems, "The Country of the Missing", for review. The author promised to review at that time, but his determination to stay away from criticism stopped him. The poet did not ask for it later. The conversation between the two shifted to the topic of health and life. The writer's mind is still fresh in his dialogue with someone he has never seen but feels intimate.

One day news came that the poet had passed away while visiting his son in Britain. The writer was shocked to hear the news. I couldn't believe it. I didn't even want to see the tributes posted on Facebook. But when the message came from Palpa to publish a book in his memory, everything became a reality.

At that moment, the author was deeply touched by regret. The book sent by the poet was still lying on his book rack. How happy the poet would have been if he had written a few words in his life! This regret is what moved the author towards writing. Although I did not see the poet, I still felt that the voice of the poet, his words and his feeling were alive.

Now it is the moral duty of the author to express that feeling in words. This time, he reversed his previous determination—to review, to write, to remember. This is an attempt to revive the poet's work. Every word now has an emotional connection attached to it, which will keep the memory of the poet Krishna Pahari alive.

Rationale:

Poet Krishna Pahari is a powerful signature of modern Nepali poetry and a bearer of realistic consciousness. However, there is little systematic academic attention to his creativity and theoretical contributions in the field of Nepali literary studies. His anthology of poems "The Country of the Missing" is an expression of the facts, conflicts and agonies of the ordinary people in the modern Nepal society. That is why this anthology has to be studied in-depth, and it is relevant to learn the history of Nepali literature, to compare the socio-political context and to estimate the artistic talent of the poet. Not only the general readership but also the researchers can get a clear perspective on the development of Nepali poetry and its social role.

Investigative Deficiency Area

In the literary studies so far, Krishna Pahari's poetry has not been seen from a purely theoretical and sociological point of view. Much of the discussion is limited to critical commentary and general review, but there is a lack of systematic analysis, application of theory, and qualitative research. This research attempts to create an analytical framework that focuses on realism, existentialism, and social realism, especially those used in his poetry, which have so far been left open in the field of study.

Research Questions:

a) How has Krishna Pahari's collection of poems " The Country of the

Missing " reflect the social, political and cultural realities of Nepali society?
b) How do the imagery, symbols and linguistic forms used in his poems support the poet's realistic vision?
c) What theoretical contribution has this collection made to modern Nepali literature and sociological studies?

Research Methodology:

Qualitative research methods will be used in this research. Under this, the text of "The Country of the Missing" will be the central analysis unit. A mixed approach to subject analysis and literary discourse will be adopted. Primary data will be collected from poetry collection poems and secondary data will be collected from literary criticism, journals, and review texts. In the process of analysis, the poems will be categorized into thematic categories and through them social realities, human sensibilities and political consciousness will be interpreted.

Theoretical Framework:

This research combines three major theoretical approaches to the poetic analysis of Krishna Pahari: realism, existentialism, and social realism. These theories provide a theoretical basis for understanding the poet's literary world in a multidimensional way.

1. Realism

Realist theory literary work refers to the obligation to artistically reflect the realities of society (Abrams, 2014). This study analyses the naked reality of Nepali society – the village, the pain of war victims, and the struggles of daily life – presented in Pahari's works from this perspective. In his poem, "The birds have left the nest, the sons have left the house..." Such lines realistically depict the fractured structure of society due to war and displacement (Pahari, 2072. P 5).

2. Existentialism

Existentialist theory focuses on the individual's search for privacy, freedom, and the inherent meaning of life (Crowell, 2020). In Pahari's poetry, the concept of "The Country of the Missing" and expressions such as "We are unable to answer" help to look at modern man's existential crisis and search for meaning from an existentialist perspective (Pahari, 2072. p 11). It reveals the deep psychological aspect of the poet's writing.

3. Social realism

Social realism sees art and literature as weapons against social

inequality and exploitation (Becker, 2012). Poems such as Pahari's "Buddha permits the carrying of a gun" represent the revolutionary consciousness of social realism, explicitly speaking out against social injustice (Pahari, 2072. P10). This approach helps to analyse the poet's will not only to describe reality but also to change it.

Overall Analysis

In short, these three theories form the framework for looking at Pahari's literature from a holistic perspective. Realism deals with "what is" (depiction of reality), existentialism as "what it means" (the internal struggle of the individual), and social realism as "what needs to be done to change it" (call for social action) It provides a theoretical basis. Such a hybrid structure allows viewing the work of the poet in a profound and multi-dimensional manner, considering social realities, human sensitivities, and political consciousness that is reflected.

Presentations and Discussions

Krishna Pahari's poetry collection "The Country of the Missing" brings to light the multidimensional reality of Nepali society from different angles. This section presents a detailed analysis of the major themes of the poet.

1. Patriotism and national anguish

In Pahari's poetry, patriotism has not been embodied in sentimentality but has been transformed into a vivid expression of national anguish. Her famous poem "Remembrance of Mother" blurs the invisible boundaries of personal and national suffering:

"*Mother!*
Your photo
By hugging
Even when called mother
you've taken a turn
We didn't call him a son
Just watching.
Why my dear Mother
You seem to be a little angry."

("Remembrance of Mother," pp. 7)

The poem creates a heart-rending description of a normal Nepal family where the communication between a mother and her son is broken by

a national tragedy. It does not represent the personal sufferings of the person alone, but the suffering of the whole nation (Subba, 2018). In this case, the poet defines patriotism as a feeling and portrays it as a fight on a rough surface of reality.

2. Human Empathy

There is a deep expression of human emotions in Pahari's poetry. In a literary form, he portrayed the inner emotions of people tormented by war, displacement and social unrest. In the poem "We are unable to answer", he writes:

"*We are helpless wives.*
Hunted for ages
You're shooting
I don't want to answer.
For someone's self-satisfaction
We Are Ready to Sell Our Lives
Yet within the continuity of creation
We are laughing without showing tears. "

("We are unable to answer," page 10)

This poem reflects the mentality of the exploited and oppressed class. Pahari's writings have given a subtle portrayal of human sensitivity while preserving the social realist tradition (Adhikari, 2019). The pain, hope, and struggle of the people are clearly heard in his poems.

3. Female imagery

Pahari's poetry subtly depicts the complex reality of women's lives. The poem "Life Under the Silent Veil" highlights the inner pain of women and their status in society:

"*Again and again in the ordeal*
Joining
She has achieved success
And also, myself
Living as a Woman
She is proud."

("Life Under a Silent Veil," page 12)

The poem highlights the dual struggles of women in Nepali society – on the one hand, she achieves success in the academic and professional fields, on the other hand, her identity is limited by gender infrastructure (Devkota, 2020). Pahari has artistically presented this complexity of women's lives.

4. Consciousness of the Revolution

The call for social change is clearly raised in Pahari's poetry. He has repeatedly raised the need for revolution in his writings. In the poem "Buddha permits the carrying of a gun" he writes:

... So, Buddha!
It's no longer a lie about peace
The time has come for a revolution.

("Buddha permits the carrying of a gun," p. 25).

The poem presents a conflict between the illusion of peace and the reality of revolution. Pahari's concept of revolution is not based on violence but on social justice and restoration of human dignity (Rajbhandari, 2017). His poetry has tried to awaken the society by underlining the need for change.

5. The Reality of Life

Pahari's poetry depicts the harsh realities of life, a balanced portrayal of hope, despair, and struggle. "What is life?" In the poem he writes:

"*What is life?*
If you ask
Only the victims
Can answer..."

("What is life?"p. 59)

This poem expresses the deep questions of life in simple words. Pahari's approach is existentialist – he centers on the inner struggle of an individual in an attempt to find meaning in life (Shrestha, 2021). In his poems, along with the harsh realities of life, the voices of hope and struggle that arise from it are heard.

Collective Analysis

Krishna Pahari's poetry is a mirror of Nepali society. He has incorporated patriotism, human sensitivity, women's life, the consciousness of revolution, and the realities of life in his writings. His literary contributions are not limited to artistic expression but as an instrument of social change. The combination of realistic style, existential thinking, and social realist outlook has made his poetry an eternal heritage of Nepali literature.

Conclusion

This approach allows a multidimensional investigation of the poet's

social realities, human feelings, and political consciousness. This collection of poems has incorporated the social, political, and cultural consciousness of Nepalese people, making this work important not only as a literary entertainment but also as a social document.

Pahari's poetry finds a beautiful synthesis of realism, existentialism, and social realism. In his works, he has deeply raised patriotism, human sensitivity, women's life, the consciousness of revolution, and the reality of life. His poems "Remembrance of Mother" effectively depict the conflict between patriotism and personal pain, " Life Under a Silent Veil" captures women's inner struggles, and "Buddha permits the carrying of a gun" effectively illustrates the need for social change.

It is clear from this overall study that Pahari's literature is not limited to artistic expression but is a social mission. He has spoken on behalf of the voices that the society has lost, represented the exploited and oppressed classes, and relentlessly struggled to achieve social justice with his pen. His poetry is a masterpiece of simplicity and splendor, making it easy to associate with it by both common readers and intellectuals.

Lastly, a poet Krishna Pahari has contributed a lot in contributing to the literature of our time by giving it a new dimension. The compilation of his poems titled "The Country of the Missing" will continue to be the trailblazer in the history of Nepali literature, and it will not come as either a surprise or disappointment that the descendants will refer to it in order to comprehend the realities of the Nepal society. His literature will always advance the commitment to human values and social justice.

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About Author

Dr. Nawa Raj Subba is a researcher, writer, and thinker moving across disciplinary and cultural boundaries. With a doctorate, he was trained in a rigorous academic environment, but my broader intellectual journey is fueled by an abiding interest in the human condition.

His research focuses on the oral traditions of the Kirat Limbu peoples—particularly the Tungdunge Mundhum—and their intersections with contemporary issues of the time, which include mental health, cultural identity, and social transformation. His work tries to create dialogue by bringing a more subtle and sustained observation of the world, something that has been overlooked, and by reframing it in light of modern frameworks so multiple frames for understandings of well-being and knowledge become possible.

As a writer, he is not only grappling with empirical research but also philosophical reflection, narrative, and cultural analysis. His work addresses scholarly and public audiences and aims to raise questions, prompt reflection, and contribute to conversations about justice, meaning, and human life.

A thinker is an identity that resonates with a lifelong inquiry and synthesis between disciplines of knowledge as well as rendering ideas that stir waters beyond just academic stagnation in an ever-changing global context. He appreciates the importance of critical engagement, having ethical responsibility, and integrated understanding of pluralistic worldviews to face the intricacies of our reality.

Author's works (Book and Album)

Anthologies of Poems
- *Jiwan Mero Sabdakoshma* (2063)
- *Bich Batoma Byujhera* (2065)
- *Yatra Adha Satabdiko* (2068)
- *Chitkar* (2069)—Short Poems
- Life in My Dictionary (2020)
- Jokhanama Vartaman (2078)
- Self-Reflection at the Moment (2022)
- *Aakaash Ra Aatmaa Bichko Samvad*, Khandakavya (2025)
- Dialogue between the Sky and the Self, Epic Poem (2025)

Lyrics
- *Sahidlai Salam* (2058)
- *Man Ra Mato* (2073)
- Salute to the Martyrs (2025)

Essays
- Manko Majheri (2064)
- Samayako Swad (2070)
- The Mind Canvas (2021)
- Sikkaka Dubai Pata (2079)
- Both Sides of Coins (2022)

Discography
- *Deshko Maya*, Collection of Patriotic songs, 2010
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- *Lukeko Rahar*, Collection of Ghazal Album Audio, 2011
- *Amulya Jiwan*, Collection of Modern songs, 2012
- *Bahaar Sanga*, Collection of Modern songs, 2016
- *Himalaima Hiun*, Collection of Folk Songs, 2014
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- *Tungdunge Mundhum Samiksya* (2076)
- Tungdunge Mundhum Review (2020)
- *Kirat Limbu Sanskriti Manavsastriya Bivechana* (2077; 2080)
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- *Shiva Sima Bhanda Para*, 2081
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This book, "Critical Approaches to Nepali Language, Literature and Culture" presents a deep intellectual journey of Nepali literature, culture and society. Divided into two sections, this work seeks to understand the dimensions of contemporary literary discourse, cultural identity, ancient myths, linguistic structures, social consciousness, and ideological change from an analytical and investigative perspective. The first part of the book covers the psychological level of poetry, the cultural context of

Madhes and hills, the mythological geography, religion, linguistic origins and meanings related to the oral traditions of the Kirat and Limbu communities, starting from the comparison of the Eastern and Western literary traditions. This section not only describes the mythological sources and cultural heritage but also attempts to understand them in connection with society, history, and political consciousness.

Of particular importance is the study of cultural memory found in oral traditions such as the Mundhum and Paalam. It reveals the collective sense of community, the memory of time, and the deeper layers of social organization. Similarly, the book explains the development of Dalit consciousness in Hindu society and the struggles of modern social movements from a historical and sociological angle. The chapter, which explores the relationship between power and communication in Nepal, the pressures arising in creative expression and the conflict of opportunity, makes the map of the intellect of contemporary Nepali society clear.

The second section of the book contains a critical presentation on the life, works and intellectual contributions of important personalities of Nepali literature. This volume analyses and comparatively re-reads the literary figures from Professor Bal Krishna Pokhrel to Dadhiraj Subedi, Dev Kumari Thapa, Parshu Pradhan, Ganesh Rasik, Ramman Trishit, Prem Binod Nandan and poet Krishna Pahari. The author has interpreted the works of the writers not only in an autobiographical or historical way but also through the study of their ideological voices, expressions, cultural consciousness, and aesthetic strategies. The analysis of the conflict of spiritual pain and cultural identity in Banira Giri's poetry and the identification of the tone of emotional communication in this collection of songs by Ramman Trishit are interesting parts of this volume.

In general, this book is not a mere set of knowledge but a practice in meditation. It conveys the impression that Nepali literature and culture is not a fixed commodity but a flowing process. The book will help the reader to appreciate the relationship between history, language, myth, and even the society. This piece of work that offers a refreshing angle and research foundation to the Nepali literary world could serve as a valuable source of information to students, researchers, readers, and lovers of literature.

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